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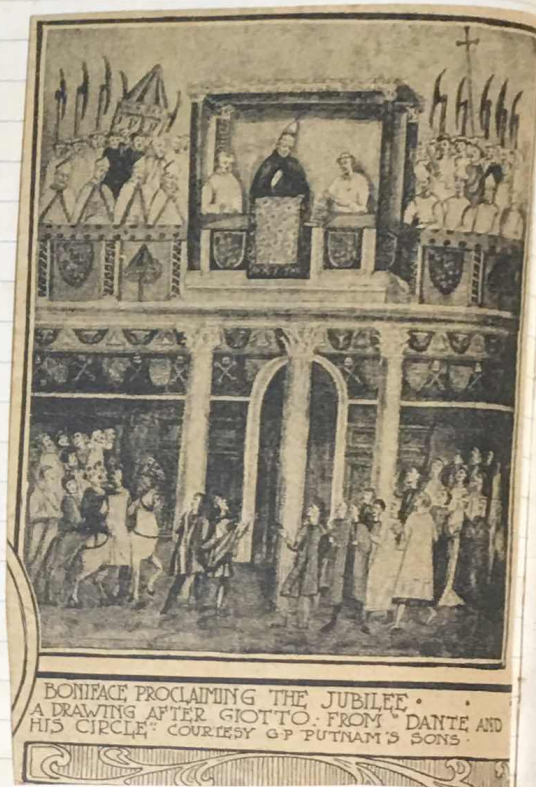
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BONIFACE PROCLAIMING THE JUBILEE.
A DRAWING AFTER GIOTTO. FROM "DANTE AND
HIS CIRCLE." COURTESY OF PUTNAM'S SONS.





100. — APSE OF S. VITALE — EMPRESS THEODORA WITH LADIES OF HER COURT.



94. — CHOIR OF S. VITALE — TRIFORA OF MATRONEO ON THE RIGHT.

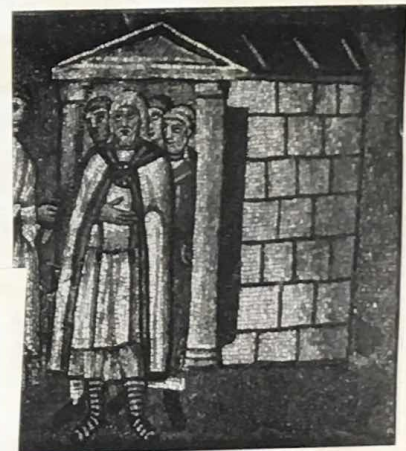
(Phot. Alinari).



81. — THE DISCIPLES GOING TO EMMAUS.



82. — JESUS APPEARS TO THE DISCIPLES — S. THOMAS DOUBTS.



77. — JUDAS REPENTS.



78. — PILATE WASHES HIS HANDS.

(Phot. Ricci).



72. — THE KISS OF JUDAS.

(Phot. Rice).



75. — JESUS TELLS PETER THAT HE WILL DENY HIM.

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.

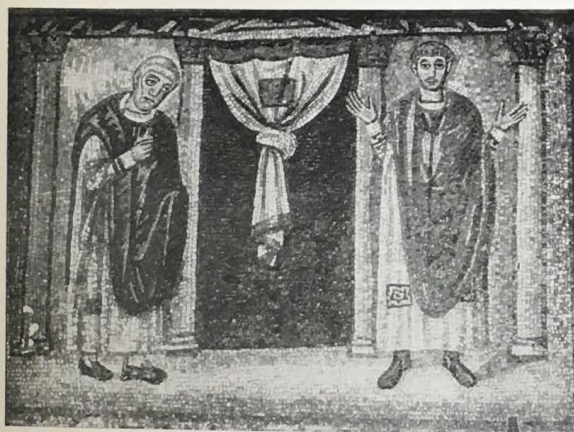


61. — THE WIDOW'S MITE.



76. — PETER DENIES HIS MASTER.

(Phot. Rice).



62. — THE PHARISEE AND THE PUBLICAN.

(Phot. Rice)

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.



67. — PETER AND ANDREW LEAVE THEIR NETS, TO FOLLOW JESUS.



30. — MAUSOLEUM OF GALLA PLACIDIA — STAGS DRINKING AT A POOL (MOSAIC OF THE V CENTURY).



68. — THE MIRACLE OF THE LOAVES AND FISHES.

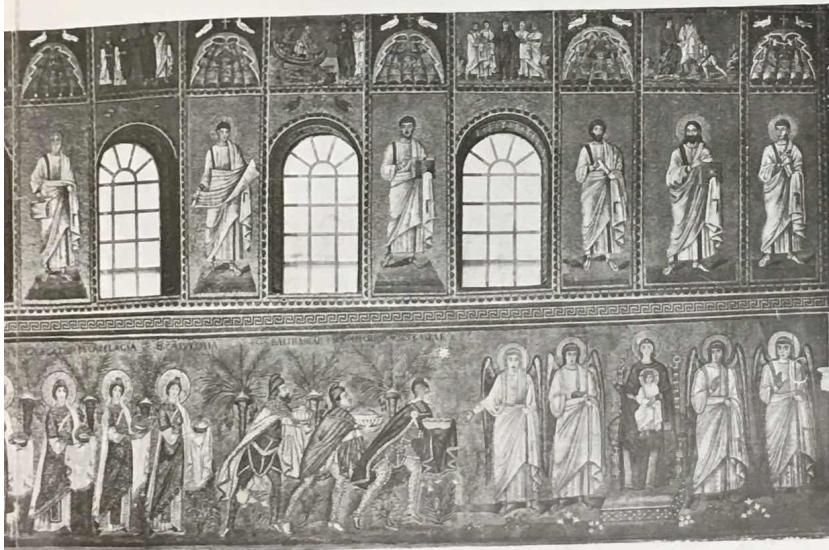


59. — THE PARALYTIC OF CAPERNAUM IS LET DOWN FROM THE ROOF.



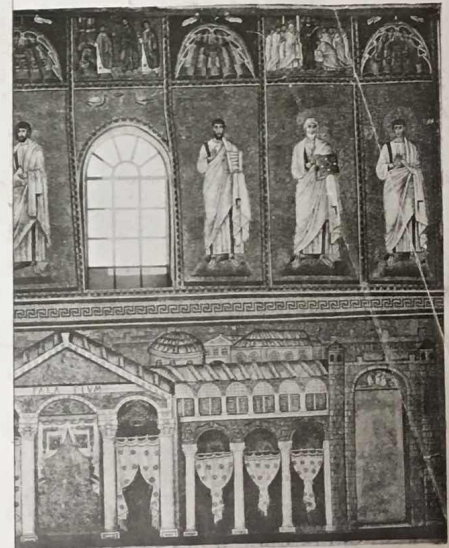
60. — THE SHEEP SEPARATED FROM THE GOATS.

(Phot. R)



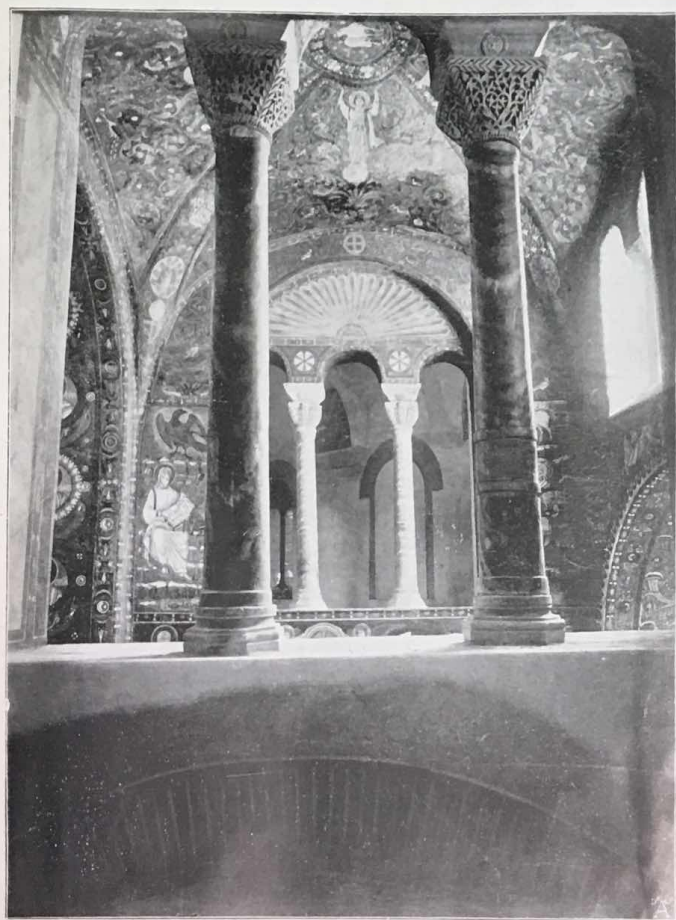
MOSAICS IN THE CHURCH OF S. APOLLINARE NUOVO (LEFT HAND WALL).

(Phot. Alinari).



HAND WALL).

(Phot. Alinari).

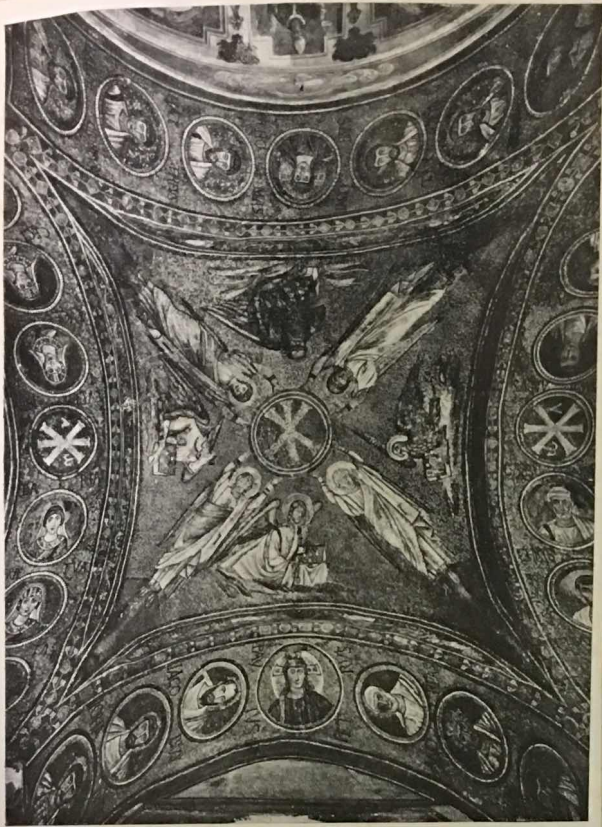


02. — S. VITALE — UPPER ARCHES OF CHOIR.

RAVENNA ROMAN-BYZANTINE



52. — ARIAN BAPTISTERY (S. MARIA IN COSMEDIN), CUPOLA.



48. — MOSAIC IN THE CUPOLA OF THE CHAPEL OF S. PIER CRISOLOGO.



44. — BAPTISTERY — MOSAICS IN CUPOLA (V CENTURY).

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.



71. — JESUS AND HIS DISCIPLES ON THE MOUNT OF OLIVES.



40. — MAUSOLEUM OF GALLA PLACIDA — S. LAURENCE (MOSAIC OF THE V CENTURY).

(Phot. Allinari).

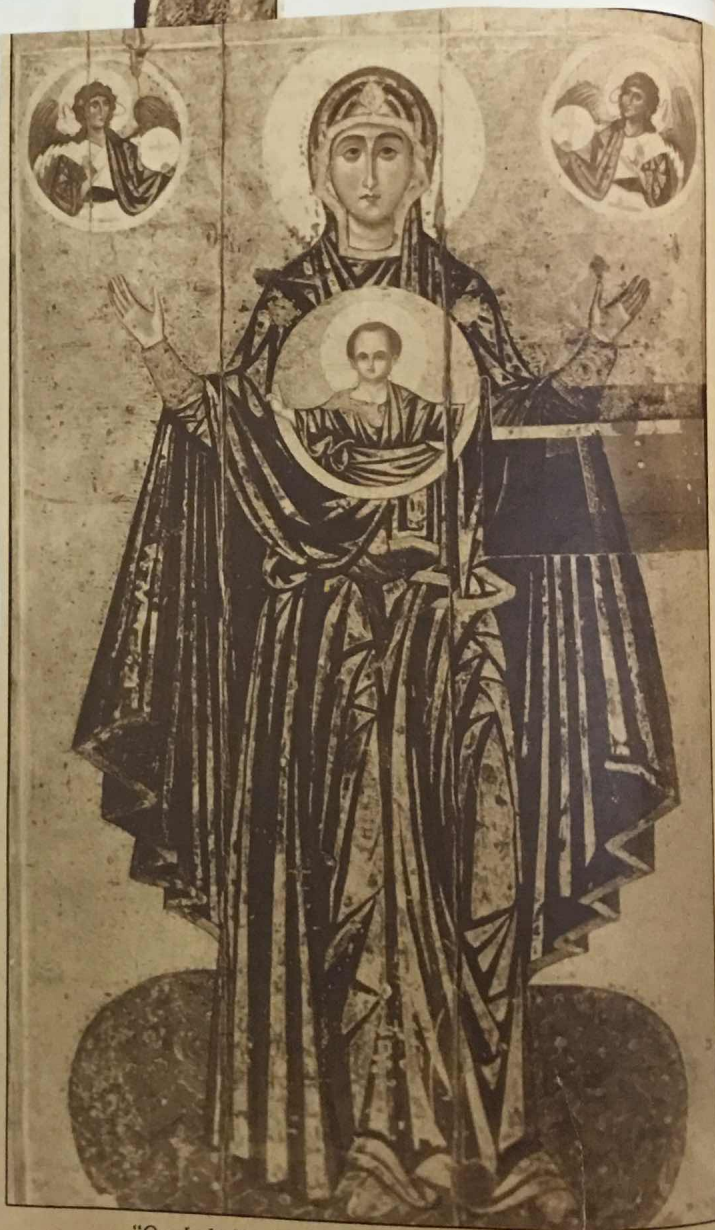


41. — MAUSOLEUM OF GALLA PLACIDA — THE GOOD SHEPHERD (MOSAIC OF THE V CENTURY).

(Phot. Allinari).



Fourteenth Century Icons
 "St. Parasceve," from the museum at
 Novgorod, where many of the principal
 treasures of old Russian art are preserved.
Herald Tribune-Acme



"Our Lady Praying," a Priceless Thirteenth Century Icon
 The collection on exhibition in this country includes this copy by P. Yukin. The original
 is carefully preserved in the Monastery of the Transfiguration at Yaroslavl.
Herald Tribune-Acme

SUNDAY, OCTOBER 26, 1930

RUSSIAN IC exhibited AMERICA



"St. Cyril of Beloozero"

A late fifteenth century icon attributed to Dionysius, who painted the celebrated frescoes of St. Therapont. It was formerly in the Cathedral of Kiribovo.

Herald Tribune-Acme



NEW YORK HERALD TRIBUNE,



the Fifteenth and Sixteenth Centuries
the four Evangelists, of the sixteenth century
by the Tretakov Gallery, Moscow (above).
Our Lord and Saviour" (left), an early fifteenth
century icon from a church at Zvenigorod. Both are among
the most important assembled for exhibition by the U. S. S. R.
at the Boston Museum, will be shown here
in January.

Herald Tribune



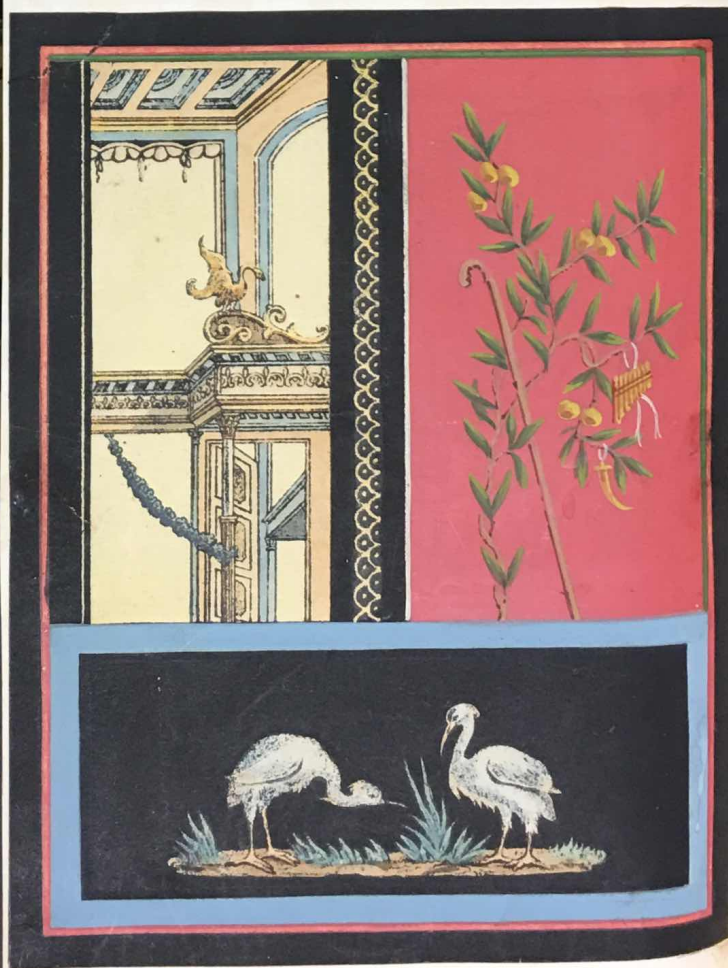
"Our Lady's Tenderness"
icon. It is of the fifteenth century and was lent
the Russian Museum at Leningrad.

Mosaic in Pompeii -



Courtesy of Mr. A. W. Erickson
A CRIVELLI FROM THE BENSON COLLECTION

Pompeii



21. — PRESUMED PORTRAITS OF CHIARA AND FRANCESCA DA POLENTA — FRESCO IN S. MARIA IN PORTO FUORI. (Phot.)

L. Majolino
a Napoli - strada
della Pace



Románico Siglo XII

LEÓN.—COLEGIATA DE SAN ISIDORO.—DECORACIÓN CENTRAL DE LAS BÓVEDAS, DEL PANTEÓN DE LOS REYES, PINTADA AL FRESCO

V. CABELLAS MONCAYUT, EDITOR.—BARCELONA

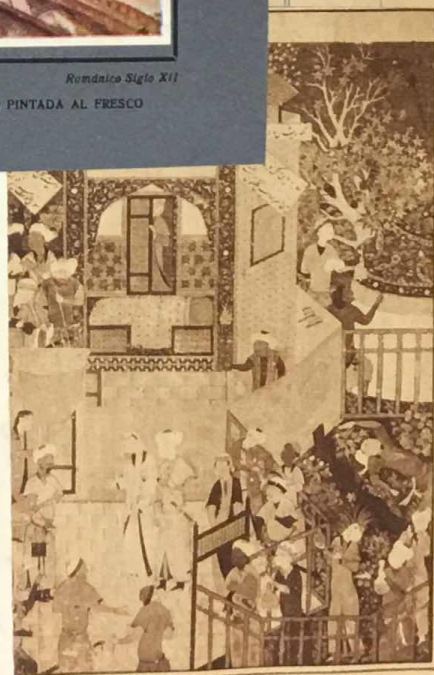


No. 300



No. 299

ALTAR PIECES
[SCHOOL OF CATALONIA, XV CENTURY]



A MINIATURE PAINTING
About 1500 A. D., From the Collection of V. Everit Macy
of New York.





BOLZANO: DOMENICANI - SAGRESTIA

Romanesque Spanish Mural Painting (II)
SAN BAUDELIO DE BERLANGA

By
WALTER W. S. COOK



Reprinted from
THE ART BULLETIN
 Vol. XII, No. 1, 1930

The College Art Association of America

THESE TWO RARE MANUSCRIPTS FROM BULWORTH CASTLE, DORSET, HAVE LONG BEEN ON LOAN AT THE BRITISH MUSEUM. BOTH WERE SLATED FOR AUCTION AT MESSRS. SOHNEY'S ON JULY 29, WHEN MRS. ALFRED WOOD, THE WIFE OF THE POET, AGREED TO SELL THE PSALTER TO THE BRITISH MUSEUM FOR A SUM WELL BELOW THE AUCTION VALUE, LENT BY MR. J. F. MORGAN. THIS DECORATED, ILLUMINATED MANUSCRIPT OF VELLUM WAS EXECUTED C. 1340 IN EAST ANGLIA FOR SIR GEOFFREY LUTTRELL, IN A LARGE AND BOLD LITURGICAL SCRIPT. THE DOUBLE SPREAD ABOVE DISPLAYS A WEALTH OF BORDER DECORATION, GROTESQUES, LINE ENDINGS AND A FINE INITIAL 'C'. BELOW, "THE LUTTRELL FEAST," SIR GEOFFREY WITH THE CUP IN THE CENTER, AND RESTORED INITIAL 'C'. BELOW, "THE LUTTRELL FEAST," SIR GEOFFREY WITH THE CUP IN THE CENTER, AND RESTORED INITIAL 'C'. BELOW, "THE LUTTRELL FEAST," SIR GEOFFREY WITH THE CUP IN THE CENTER, AND RESTORED INITIAL 'C'.

ON THE OPPOSITE PAGE, "BEAR-BAITING," WITH OTHER GLIMPSES OF MEDIEVAL LIFE.

318—THE ILLUSTRATED LONDON NEWS—FEB. 25, 1928

FIFTEENTH CENTURY IN A SWISS THE MARTYRDOM OF LEGION DEPICTED



FRESCOS DISCOVERED IN SAANEN CHURCH: ST. MAURICE LEAVING EGYPT WITH THE THEBAN LEGION (ABOVE); AND ST. MAURICE REFUSING TO WORSHIP IDOLS.



ST. MAURICE RECEIVING THE BLESSING OF THE BISHOP OF JERUSALEM (ABOVE); AND AN EXECUTION SCENE DURING THE SUBSEQUENT MARTYRDOM OF HIS MEN.



FRESCOS DISCOVERED IN SAANEN CHURCH: ST. MAURICE LEAVING EGYPT WITH THE THEBAN LEGION (ABOVE); AND ST. MAURICE REFUSING TO WORSHIP IDOLS.



PORTRAITS OF SAINTS IN THE SAANEN FRESCOS: (FROM TOP DOWNWARD) ST. ANDREW WITH HIS CROSS, ST. PETER WITH THE KEY OF HEAVEN, AND ST. OSWALD WITH A RAVEN CARRYING A RING, ACCORDING TO THE LEGEND.



A GENERAL VIEW OF THE CHOIR OF THE CHURCH OF ST. MAURICE IN THE VILLAGE OF SAANEN, SHOWING A WINDOW WHICH WILL BE REPAIRED IN DUE COURSE BY ONE MORE IN KEEPING WITH THE FRESCOES.



SCENES FROM THE GOSPEL STORY AMONG THE FRESCOS FOUND IN THE CHURCH OF ST. MAURICE AT SAANEN: (ON THE LEFT) CHRIST TEACHING IN THE TEMPLE; (ON THE RIGHT) THE DEATH OF THE VIRGIN MARY, WITH THE TWELVE APOSTLES.

"The little quiet old village of Saanen, on the Montreux Oberland railway," writes a correspondent, "never dreamt that its austere and severely simple church would one day become world-famous for its wonderful frescoes, dating back to the early fifteenth century. But so it is. A few years ago it was noticed that, in places where the whitewash had worn off, patches of different colours were to be seen, and last autumn it was decided to investigate fully and find out what had been covered over in 1604 at the time of the Reformation. The work has been done by a specialist from Berne. . . . He cleared away the whitewash from the whole of the choir, revealing most interesting decorations of Catholic days underneath, till now it looks as if hung with rich Gobelin tapestries, and the soffit of the chancel arch is covered with beautiful frescoes of Christ and the Apostles. On the north side the frescoes have suffered very much: they represent scenes from the Old Testament, and in parts are very indistinct; but on the east side, where the genealogy of Christ was

FEB. 25, 1928—THE ILLUSTRATED LONDON NEWS—319

FRESCOES REVEALED VILLAGE CHURCH. MAURICE AND THE THEBAN IN MEDIAEVAL ART.



BY THE REMOVAL
THE CHURCH OF
SAANEN, IN THE
LAND: (L.) THE
THE VIRGIN MARY
ELIZABETH.

THE HOLY FAMILY,
WITH THE NAME
ATTACHED TO
EACH FIGURE:
ONE OF THE
REMARKABLE EARLY
FIFTEENTH-CENTURY
FRESCOES
DISCOVERED IN THE
CHURCH OF
ST. MAURICE
AT SAANEN.



THE VOYAGE OF ST. MAURICE, COMMANDER OF THE
THEBAN LEGION, FROM JERUSALEM TO ROME (ABOVE);
AND THE BEHEADING OF ONE OF HIS SOLDIERS (BELOW).



SAANEN FRESCOES: (ABOVE, LEFT) POPE MARCELLINUS BLESSING
ST. MAURICE; (RIGHT) DIOCLETIAN SENDING ST. MAURICE ON
HIS MISSION; (BELOW) SLAUGHTER OF ST. MAURICE'S ARMY.

BIBLICAL PORTRAITS
AMONG THE
SAANEN FRESCOES:
(FROM TOP
DOWNWARD)
JUDAS THADDEUS
WITH HIS CLUB,
ST. MATTHIAS
WITH A HATCHET,
AND ST. NICHOLAS,
PATRON SAINT OF
WAYFARERS, WITH
HIS STAFF.



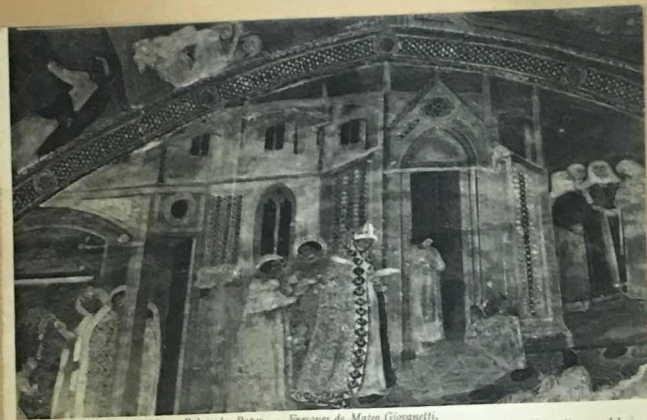
THE MARTYRDOM
OF ST. MAURICE
ON THE BANKS
OF THE RHÔNE:
THE BEHEADING
OF THE CHRISTIAN
COMMANDER
OF THE THEBAN
LEGION AS
REPRESENTED
IN ONE OF THE
FRESCOES IN
THE CHURCH
DEDICATED TO HIM
AT SAANEN.



scenes from the New Testament are depicted, they are wonderfully well preserved. . . . The south side is the best preserved of all, and here we find the legend of St. Maurice, to whom the church was originally dedicated. . . . It has been decided to restore the whole of the church as far as possible to its original condition; but this work will take time and money, and the little community of Saanen is a poor one. The Swiss Federation and the Canton of Berne will both help them to defray the heavy expenses, and it is to be hoped that the art-loving visitors who come to enjoy the sunshine and sports at Gstaad, only a few miles away, will contribute." The memory of the martyred Roman general is preserved at other places, including St. Moritz, named after him. In "A Wayfarer in Switzerland," Mr. James F. Muirhead writes: "A little to the north of Martigny lies St. Maurice, named from the leader of the Theban Legion (raised in Egypt), who were all (so says tradition) martyred here in 302 for refusing to serve against their fellow-Christians in Gaul."



135 AVIGNON. — Palais des Papes. — Fresque de la Tour de la Garderobe. — Oiseaux dans les Branches. — LL.



146 AVIGNON. — Palais des Papes. — Fresques de Matteo Giovannetti.
Saint-Martial prêche la religion chrétienne à Ste Valérie et conversion d'Aurélien. — LL.



99 AVIGNON. — Palais des Papes. — Fresque de la Tour de la Garderobe. — Pêche dans un Vivier. — LL.



141 AVIGNON. — Palais des Papes. — Fresque de la Tour de la Garderobe. — Chasse au Sanglier. — LL.



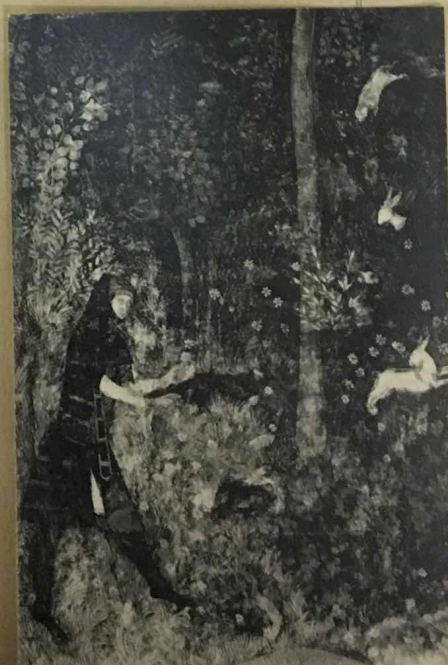
136 AVIGNON. — Palais des Papes. — Fresque de la Tour de la Garderobe. — Cueillette de Fruits. — LL.

SELECTA



139 AVIGNON. — Palais des Papes. — Fresque de la Tour de la Garderobe. — Chasse au Faucon. — LL.

SELECTA



151 AVIGNON. — Palais des Papes. — Fresque de la Tour de la Garderobe. — Chasse au Furet. — LL.



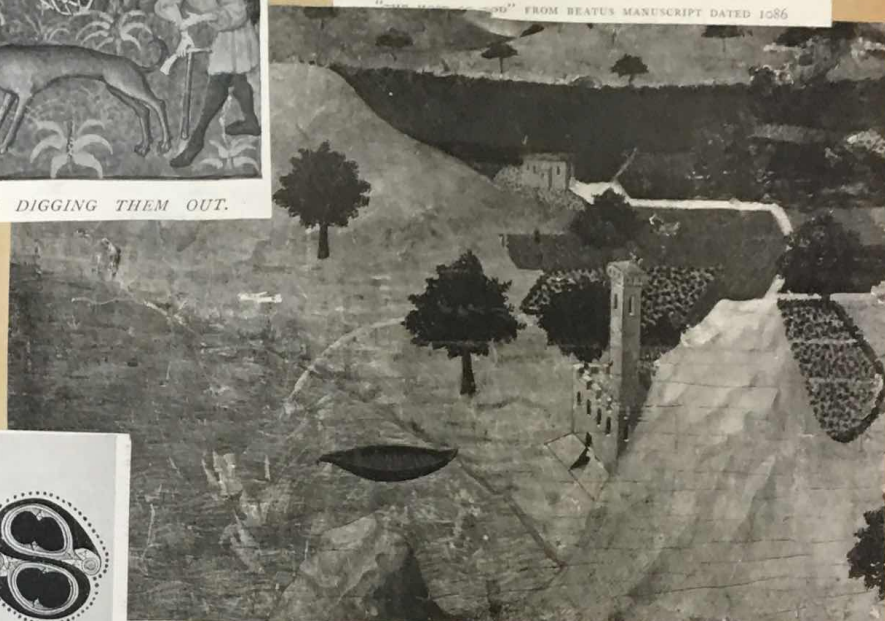
THE RESURRECTION AND THE ASCENSION



BADGER-HUNTING WITH GREYHOUNDS AND DIGGING THEM OUT.

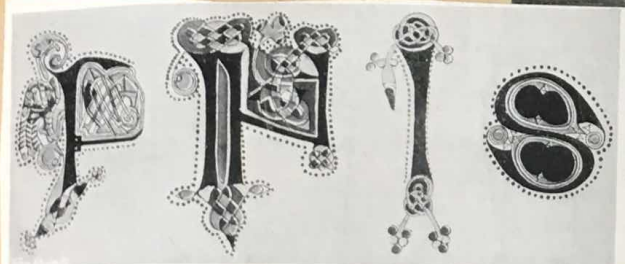


Pl. L. 16. "Spanish Illumination," Pegasus Press
"1100" FROM BEATUS MANUSCRIPT DATED 1086



Figs. 9 and 10. Accademia, Siena

IOUS SOLITUDE OF THE OPEN COUNTRY IS DISTILLED IN BOTH OF THESE PICTURES WHICH ARE GENERALLY TO ONE OF THE LORENZETTI ALTHOUGH THEY HAVE RECENTLY BEEN GIVEN TO GIOVANNI DI PAOLO

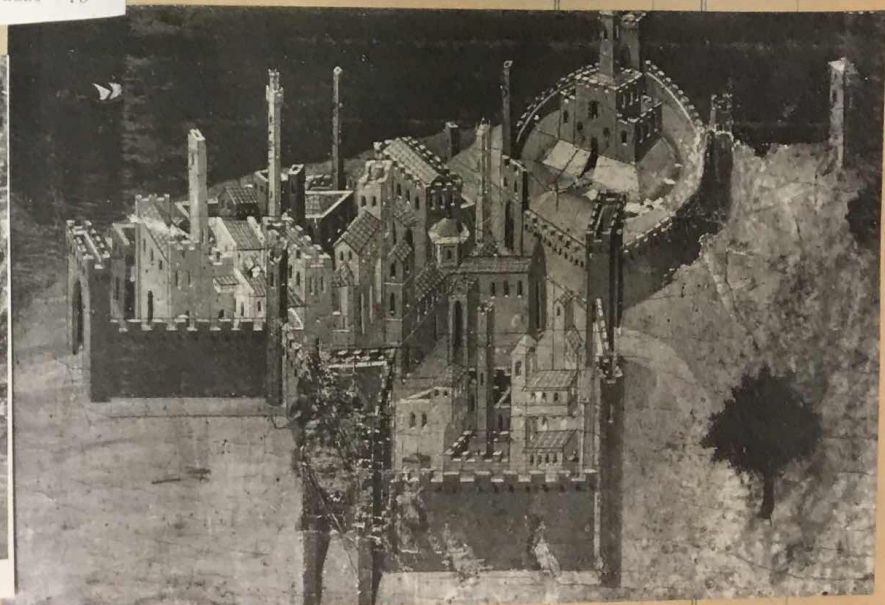


CELTIC LETTERS SELECTED FROM THE "BOOK OF KELLS" TO FORM THE WORD F.I.N.I.S



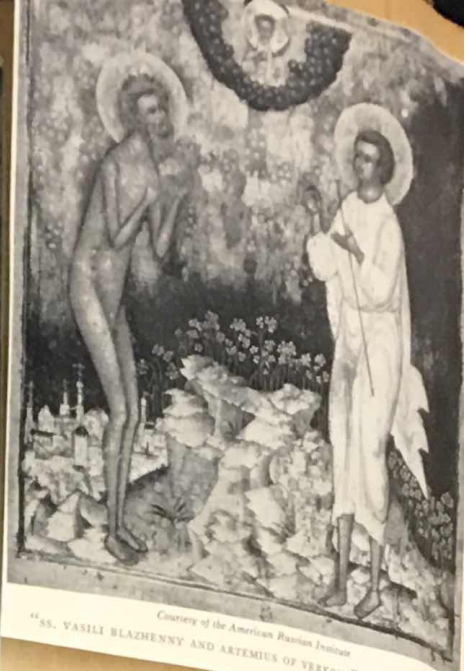
Fig. 2. In the National Museum, Naples

POMPEIAN LANDSCAPE OF THE FIRST CENTURY A. D.





"THE 'MONOGRAM' PAGE"



Courtesy of the American Russian Institute
"SS. VASILY BLAZHENNY AND ARTEMIIUS OF VERKOLY"; MOSCOW SCHOOL



Abside románica de Santa Eulalia de Estahón



CHRIST BEFORE PILATE AND OTHER



«La leyenda de Nastagio degli Onesti», los dos cuadros que han sido vendidos en la subasta del Hotel Esplanade en un precio no superado antes de ahora por ningún otro
(Fot. 1911)

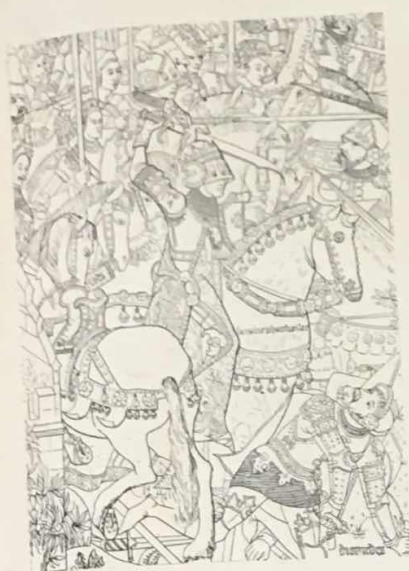
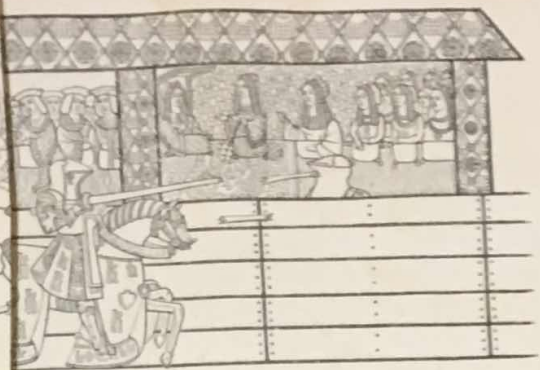


FIG. 24. Armor of about 1480. After tapestry which belonged to Chevalier Bayard. Copied from Jubinal.



THE MURDER OF ST. THOMAS A BECKET.
Illustration, by T. Carter, of a painting on board hung on a column
near the tomb of Henry IV.



Abside románica de San Clemente de Tahull



12. Armor Transitional from Chain to Plate. About 1350. After Hewitt, from grave-slab of Günther v. Schwarzburg.





King Richard II. of England on Horseback in His Crown and Armor, Setting Forth at the Head of His Army in 1399



Sir John Holland, Half-Brother of King Richard II.



A Desperate Attack Is Made by the Knights on an African Town, But Fails, Largely Owing to the Heat, as Old Froissart Relates.

THE British Museum is investigating and giving prominence to a remarkable treasure—the earliest colored illustrations of Froissart's "Chronicles."

These illustrations bring to life in a wonderful manner the interesting old days when a king had to be a real man and not a figurehead. He was obliged to take his place in armor at the head of his army and show himself as good a warrior as anybody, or he was a failure. He even needed to be a judge, banker and captain of industry to reign successfully. If he could not play all these parts he was likely to die suddenly—by the dagger, or poison, or some suspicious accident. Some kings, who could not stand the strenuous life, resigned their crowns and fled to monasteries.

Old Froissart was attached to the court of King Edward III of England, a fighting monarch who won the great

battle of Crecy, and was father of the famous Black Prince. The beautiful colored illustrations of Froissart's "Chronicles" were made by an unknown Flemish artist resident in Paris shortly after the chronicler's death, which occurred in 1400.

They show us with unsurpassed vividness the kings in their palaces and on the battlefield, the glittering and complicated armor of the knights, the embroidered surcoats, emblazoned banners and all the gorgeous paraphernalia of chivalry.

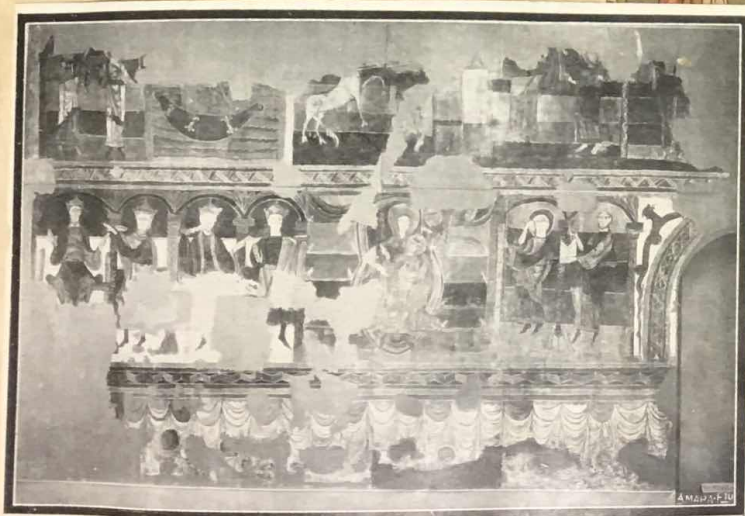
Froissart, after relating the deeds of the gallant King Edward III. and the Black Prince, described the early exploits of the latter's son, King Richard II., who fought bravely, but could not keep up the pace, was deposed and secretly murdered.



A Party of Gallant French and English Knights, Under the Command of the Duke de Bourbon, Uncle of the King of France, Sailing on a Perilous Journey to Africa.



Painted borders from Kumbia Church, Sweden.



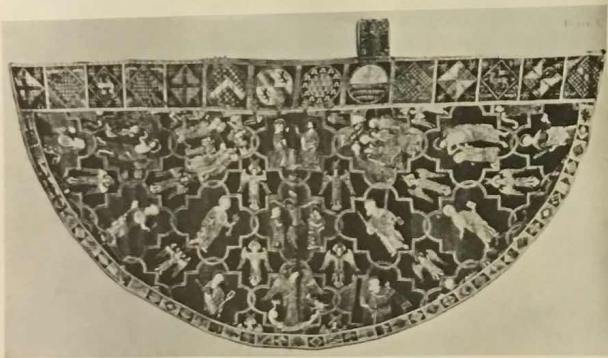
Pinturas románicas murales de Santa María de Tahull

chancel wall, Amencharada Rada Church, Sweden.



Italian designs with the barbaric Saracenic symbols from over the Ionic Sea. In Sardinia, the fishermen's wives were making little knotted replicas of their husbands' fishing nets, and weaving bright threads through the

the Italians were decorating IN THE V their homes with em- no rival. When Dante was writing his poet and Petrarch weaving his bold tales, the Florentine embroiderers affixed their nan

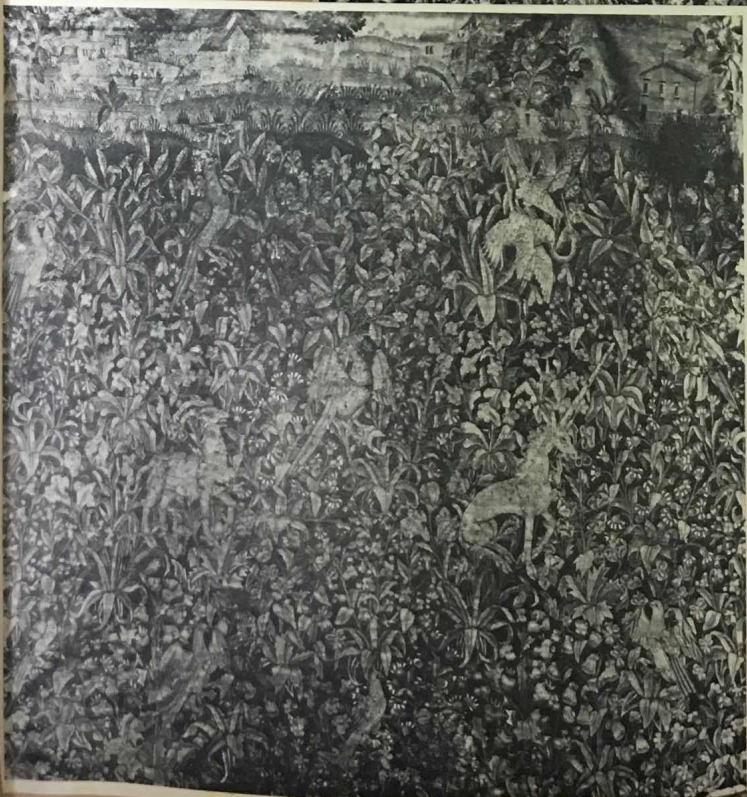
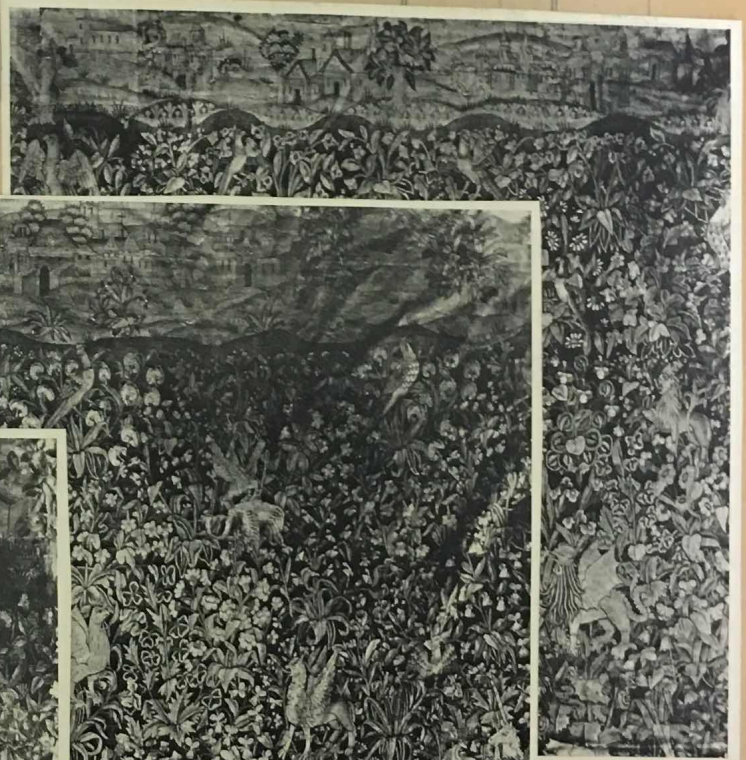
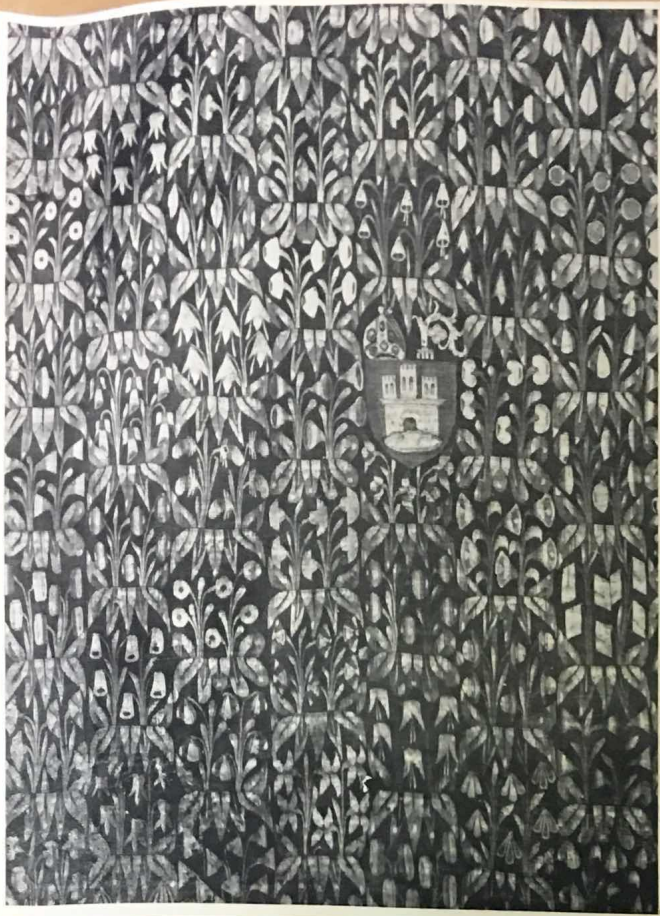


BADGERS.

study of the Coronation of the Virgin, colored silks on a linen ground, framed in gold and of good



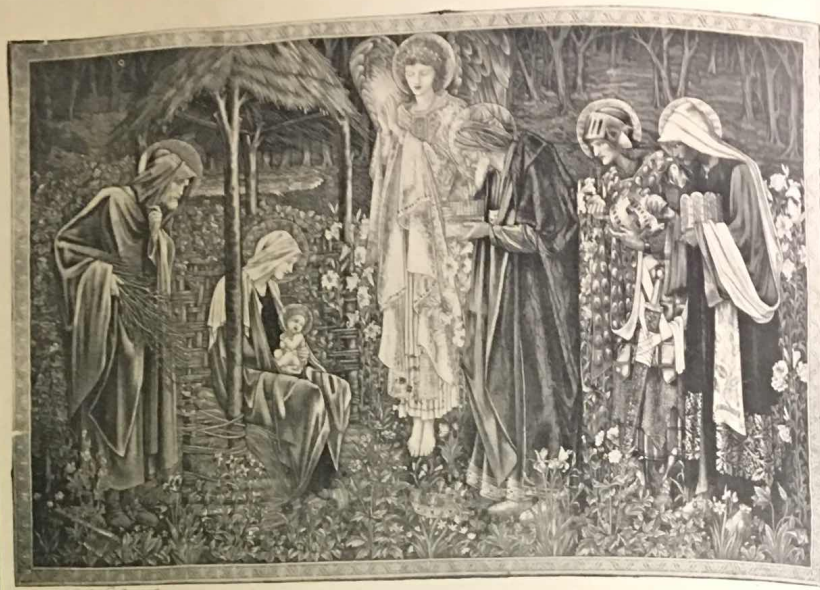
HOW TO QUEST FOR THE HART IN HIGH WOODS



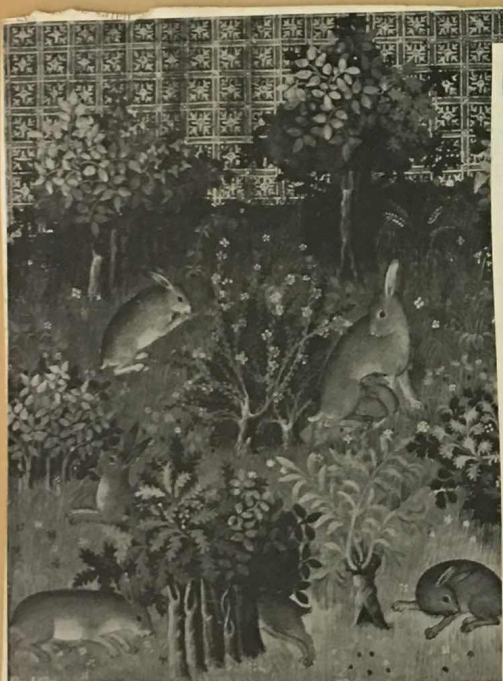
CHAPTER HOUSE WESTMINSTER ABBEY.
WALL ARCADES WITH PAINTINGS FROM THE APOCALYPSE
H. M. Office of Works



SVARING HARES IN POTCHES.



over



DRIVING HARES INTO NETS WITH ROPES ON WHICH BELLS WERE HUNG.



Print Gallery of Art

Very charming is this seventeenth-century Mogul miniature of the Nativity, with its characteristically Indian treatment. Father Monserrate, a Jesuit priest who went on a mission to the court of Akbar, greatest of the Mogul Emperors, found, in the Emperor's dining-hall, pictures of Christ, Mary, Moses and Mahomet.



Blanca de Castilla, con su hijo San Luis, rey de Francia, de quien se dijo que había muerto envenenada. (Fresco de Cabanel, en el Panteón de París)



in the Castello della Manta, Piemonte. This beautifully designed fresco culminates in the dignified the room and is held together and brought into a sense of intimacy with the heavily beamed ceiling.



The Sala Terrena in the Luogo Pio Colleoni at Bergamo, with elaborately frescoed walls and ceiling dating from the fifteenth century. Although the entire space of this hall is completely covered with an infinite variety of design and color, no confusion ensues because of the ability of these early Italian decorators to think in terms of vast spaces and while studying every detail of the surface, to have a vision of the splendidly complete whole.



*La Délivrance de Saint Pierre.
Tapisserie Française, seconde moitié du XV^e siècle.
Deliverance of St. Pierre
French upholstery second part of the XV century.*

102 LL

MUSÉE DE CLUNY



*Tabla pintada por Jaime Lana en 1499,
que se conserva en la Colegiata de Santa
María, en Borja*



*Otre tabla de Jaime Lana, que tam-
bién se conserva en la Colegiata de
Santa María*

68. Musée du CLUNY



*La dame à la Licorne
Tapisserie, art français, dernier tiers du XV^e siècle G. B.*



An American-made tapestry after the style of those of the medieval period. The conventional designs are preserved, but the figures are in correct proportions and the background is in proper perspective. It is constructed with as neat craftsmanship as any of the al-

75. Musée de CLUNY



*La dame à la Licorne
Tapisserie. Art français. Dernier tiers du XV^e siècle B. C.*

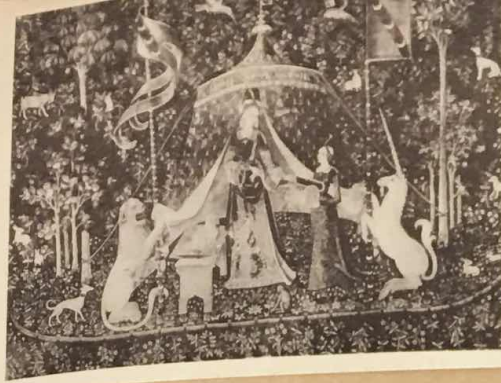
77. Musée de CLUNY



*La dame à la Licorne
Tapisserie. Art français. Dernier tiers du XV^e siècle B. C.*



53. MUSÉE DE CLUNY. — *La Dame à la Licorne, tapisserie.
Art français (Fin du XV^e siècle). — LL.*



La Dame à la Licorne. Dernier tiers du XV^e siècle.
Tapisserie. Art français.



DESIGNED BY GERHARD MUNTHE
EXECUTED BY MISS DOLLY SCHIANDER

INTERNATIONAL STUDIO



Crucifixion by Pietro Lorenzetti



Opera del Duomo, Siena

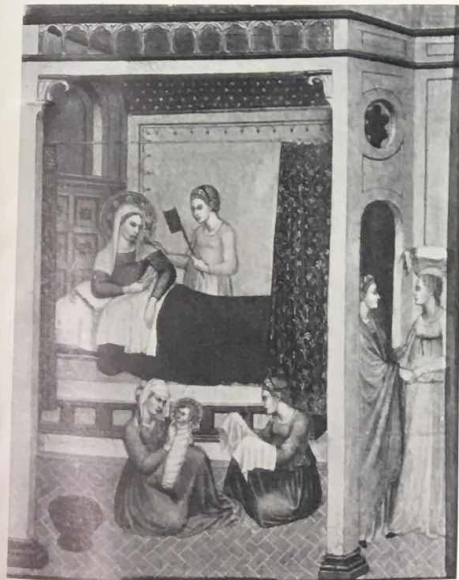
FIG. 7. A PANEL ILLUSTRATING THE LEGEND OF THE TRUE CROSS

He appears in an almost identical phase in a panel in the Vatican Gallery 67 (Fig. 8) where is represented the Birth of the Virgin. The figures are so statuesque, and draped so rationally that one admires the modesty of the catalogue which labels it "Florentine School" instead of "Masaccio."

The London National Gallery has the companion panel, No. 1317 (Fig. 9), representing the Marriage of the Virgin. Although there is no question that they are from the same work, I do not remember the original well enough to confirm or reject the evidence of the photograph. This would lead one to doubt that the painting was wholly from the hand of Gualtieri. That it is not now, is obvious. The question is whether what is not his, was so from the beginning or is the result of later, much later, repainting. And this is a question that students should always ask



DESIGNED BY GERHARD MUNTHE
EXECUTED BY MISS RIDE



Pinacoteca Vaticana, Rome

FIG. 8. THE BIRTH OF THE VIRGIN, ATTRIBUTED TO GUALTIERI



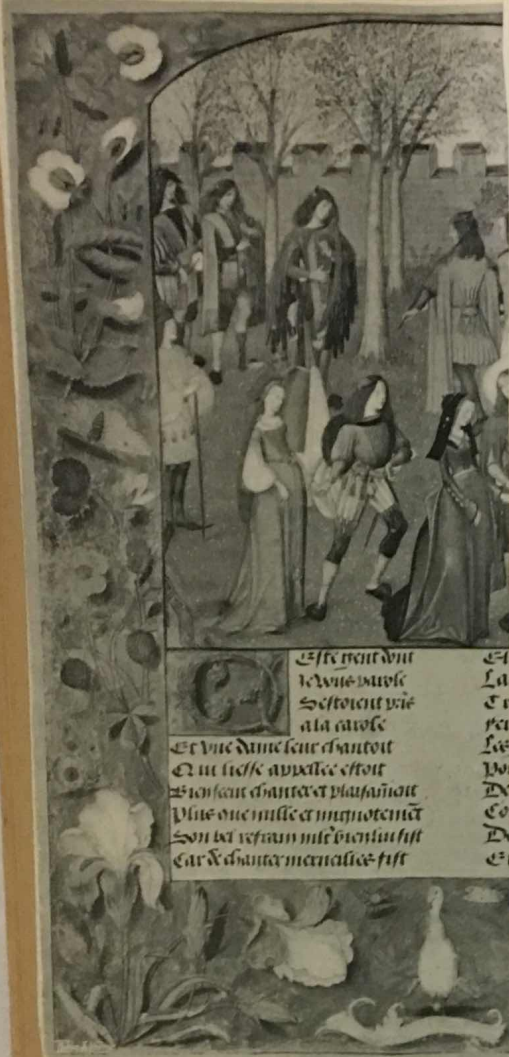
National Gallery, London

FIG. 9. MARRIAGE OF THE VIRGIN, GUALTIERI DI GIOVANNI



FIG. 12. In the Lehman Collection, New York

SASSETTA'S "STORY OF ST. ANTHONY ABBOT"



"ENCLOSED WAS AND WALLED IN
WITH HIGH WALLS EMBATAILL"



Fig. 10. Rijksmuseum, Amsterdam

ONE OF THE "SEVEN CHARITIES," SHOWS AN EARLY FLAGON



FIG. 1. SIGNED AND DATED 1409 BY MARTINO DI BARTOLOMEO.



FIG. 2. "MADONNA" FROM THE STUDIO OF GIOVANNI DI PAOLO

LOST PAINTINGS OF XV CENTURY SIENA—Part I

BY BERNARD BERENSON

MY last article was about the fourteenth century masters of Siena, but when I spoke of fourteenth century masters I did not refer only to painters who lived and died in that century. I had in mind all the craftsmen who carried on the traditions of the Trecento, no matter how much they overlapped into the fifteenth century, such as is the case with a number of the people we discussed in the last section. We shall find it to be even more the case when we come to Florence. There medieval painting, under the guidance of Bicci di Lorenzo, held its head high till the full middle of the Quattrocento. But I thought I had done with these in so far as Siena is concerned. Since sending the pages written about them to press, I have, however, heard that an important picture by one of them has unhappily joined the ranks of the wanderers.

The picture in question has not only a certain artistic value, but is



FIG. 3. BY PELLEGRINO DI MARIANO, 1450

of more than ordinary interest to students because it is both signed and dated. It is signed by Martino di Bartolomeo and dated 1409. It was shown at the Siena Exhibition of 1904, as belonging to Signora Agata Bonichi di Asciano. Luckily I had it photographed then and there, so that I can offer a reproduction of it (Fig. 1). Suave, restful, ample, this beautiful woman might easily have been the daughter rather than the great-granddaughter of Simone Martini. And this is no less true of the Virgin by Gualtiero di Giovanni that we reproduced and admired in the last section. In certain moods one envies the moment in the past when time scarcely moved. How changed are we of whom Andrew Marvell said that "we cannot make our sun stand still, yet we will make him run." The ages of ecstasy were at this time beginning to make way for ages of inquiry. It was inquiry that dispelled the mirage of the



FRENCH AND GERMAN RENAISSANCE ROOM (P. 6). THE MAZARIN TAPESTRY



Photographs courtesy of Count Dzeduszycki
THE CHAPEL WITH REMNANTS OF RELIGIOUS FRESCOES



S. Pietro Orto, Siena

FIG. 11. COPY OF SIMONE'S "ANNUNCIATION" BY MATTEO DI GIOVANNI



FIG. 8.—FLORENTINE: LINEN, SILK AND GOLD

XV. CENTURY



FIG. 7. TRIPTYCH CLOSE TO PELLEGRINO. "MADONNA" COPIED FROM FIG. 10 IN BERLIN ASCRIBED TO LIPPO MEMMI



Arcadomia, Siena

FIG. 8. PREDELLA OF QUATREFOIL MINIATURES BY AN UNKNOWN PAINTER CLOSE TO PELLEGRINO DI MARIANO



FIG. 9. "FLIGHT INTO EGYPT," A PREDELLA PANEL BY GUIDOCCIO COZZARELLI, PUPIL OF MATTEO DI GIOVANNI



POPE SERGIUS

A painting by Rogier van der Weyden, owned by Mr. Mortimer Schiff, which is included in the exhibition of Flemish Primitives, now being held at the Kleinberger Galleries. This is the first loan exhibition of Flemish Primitives ever held in America, and was organized by Mrs. William Randolph Hearst for the benefit of the Free Milk Fund



Collection of the Hon. Andrew W. Mellon

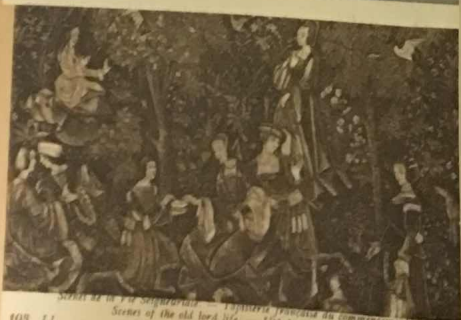


Courtesy of Mr. Lair Dabreuil and The Imprimerie Labure

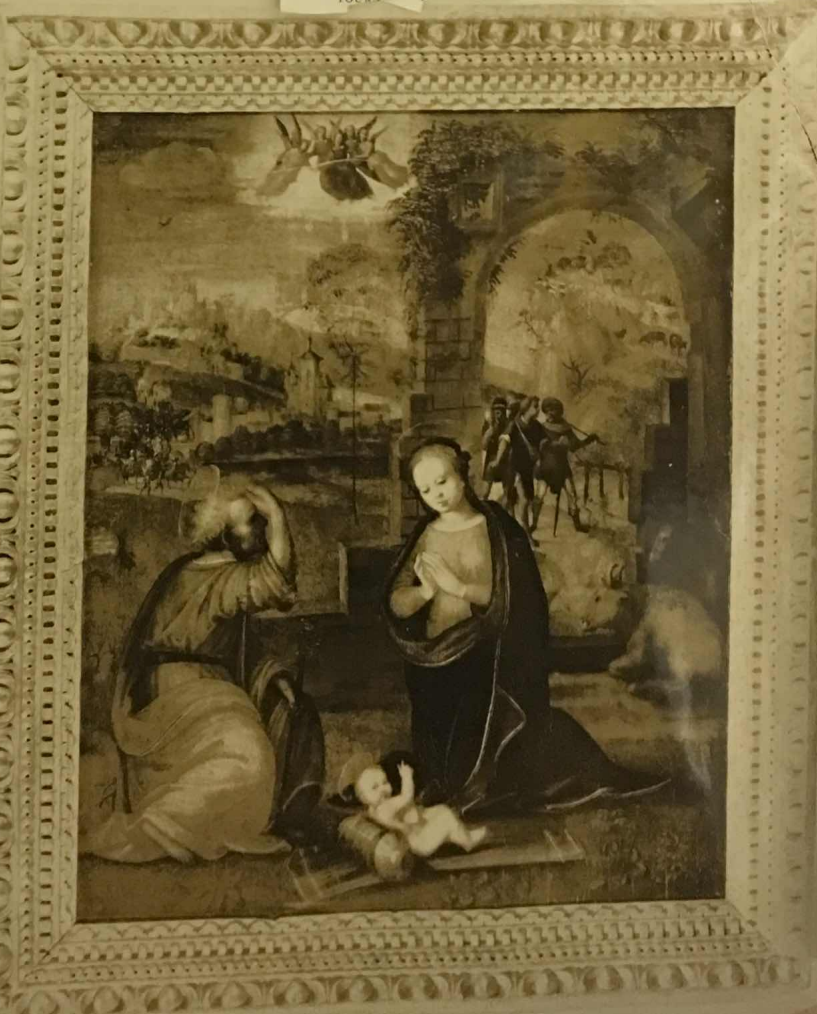
TOURNAY "PR"

MADONNA AND CHILD WITH ANGE

Formerly in the collection of the Duke of Anhalt-Dessa
to the early period of Memline's paintings of this type;
This picture was in the loan exhibition of Flemish Pr



103 LL
Scenes of the old lord life. — Upholstery of the beginning of the XVI
MUSEE





MURAL DECORATION

BY W. J. NEATBY



MURAL DECORATION

BY W. J. NEATBY



MURAL DECORATIONS

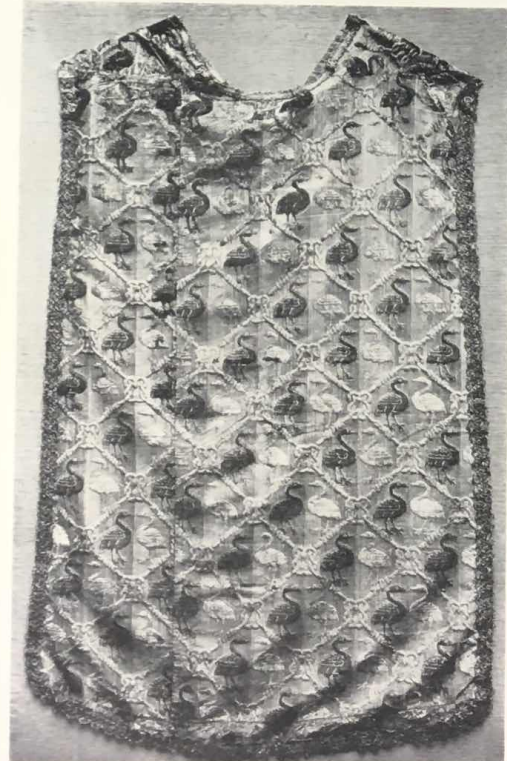
OVER

BY W. J. NEATBY

THE "EXPULSION FROM THE GARDEN" IN MR. PHILIP LEHMAN'S COLLECTION

Mr. W. L. Wyllie's water-colour drawings of the Thames from Westminster to the sea, which have lately been on view at the Leicester Galleries, can, perhaps, be accused of presenting the river under an aspect which is too consistently gay; but this one defect in them is of small account beside their other good qualities as well studied interpretations of extremely picturesque subjects. Mr. Wyllie knows intimately the characteristic scenery of the lower reaches of the river, and renders it with the

fullest confidence by this fact. We read in November both as a narrative of taste of names h



18. RARE CISELÉ VELVET CHASUBLE WITH BIRD DESIGN Venetian, XV Cent

Velvet is of rich lustrous moss-green, exhibiting design of a diamond lattice with intersections. In each of the compartments is a pair of *affrontés* figures of ducks, one crimson, the other green. Height, 3 feet 4 inches; width, 2 feet 3 inches.

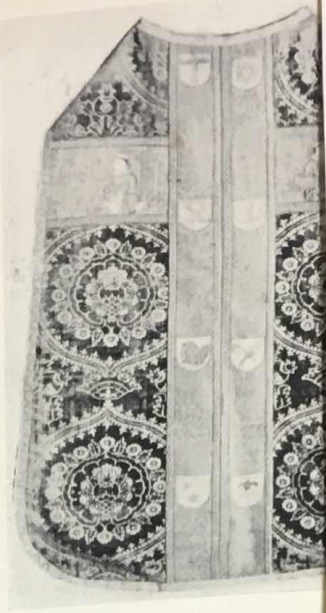
Note: The material of this chasuble presents an unusual interest for its decorative pattern, which, so far as can be ascertained, is unique.



407. IMPORTANT BLUE AND WHITE DAMASK LEGENDARY COVERLET



over
GOTHIC CISELÉ VELVET HALF CHASUBLE Genoise, XV Century
Upon a yellow satin ground is a floral decoration in raised crimson pile consisting of sprays of roses, leafage and pomegranates upon which is a floral design in silver threads, placed at regular intervals, enclosed between coroneted interlacing ogival scrollings.



GOTHIC NEEDLEPOINTED CHASUBLE
Fluctuating blue *ferrenière* velvet *ciselé*, exhibiting characteristic Gothic design of ovigals alternating rosettes and palmettes and outlined with a fleur-de-gold-embroidered with an interlacing diaper, and including the emblems of the passion, a bishop's mitre, and of the Second Crusade, and two saintly figures.



GOTHIC BOUCLÉ CRIMSON VELVET AND GOLD NEEDLEPOINTED CHASUBLE Italian, Late XV Century
Of Venetian velvet, with *fond d'or* woven with symmetrical pomegranate figures, serpentine ribbon motives, cinquefoils and other blossoms, in crimson pile. Superb silk and gold needlepointed orphreys developing four niches with figures of male and female saints and a beautifully composed group of the Adoration of the Magi, with the Virgin, Child and St. Joseph in a landscape before the manger.

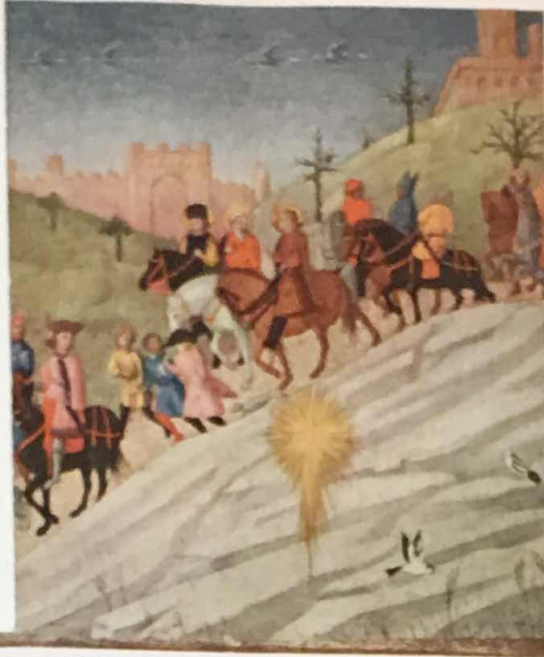
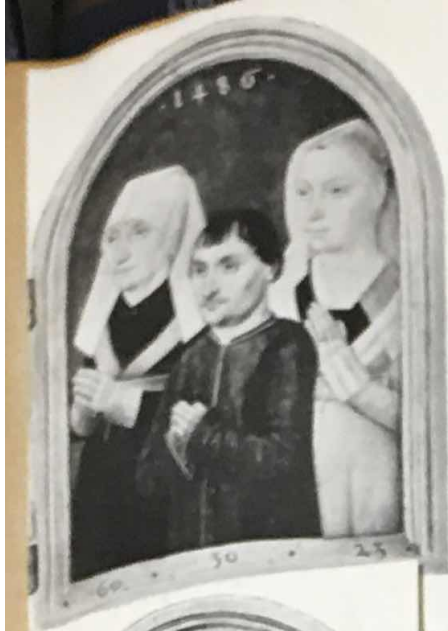


9. SUPERB CUT VELVET AND NEEDLEPOINTED CHASUBLE
Beautiful Botticelli-green ground, with appliqué orphrey depicting within niches the figures of the Child, St. Elizabeth, St. John, St. Peter, St. Bartholomew, Catherine and St. Andrew. The cross bears a quadrillion at intersection representing *la Madonna*. In a splendid state of preservation.



10. CRIMSON VELVET AND NEEDLEPOINTED CHASUBLE Spanish, Early XVI Century
The orphrey and cross depict, respectively, the crucified Christ with attendant angels, Saint Francis, an unknown saint, a deacon, Christ and Nicodemus, and St. Peter with an attendant, enshrined within arched traceried porticos, exquisitely wrought in rich blues, greens and crimsons and gold thread.





Courtesy of Mr. Macdonald F. Griggs

OF THE MAGI PAINTED BY SASSETTA

After known as Sassetta (1392-1450), was a pupil of Paolo di Donato. He was influenced by Duccio, Simone Martini and the Lorenzetti. His work in the Sienese school rests on the new and fresh expression which came into the fourteenth century predecessors. He himself inaugurated the painting which extended through the fifteenth century. This painting of the Magi toward Bethlehem is exceptionally worthy of the color as well as that ingenuousness with which a seeming want of facts results in a world far removed from realism. This painting is in England; it was originally in the Bromley-Davenport collection and later to Lord Houghton and the Marchioness of Crewe.



Collection of Mr. Augustus

DIPTYCH REPRESENTING THE MADONNA AND DONOR



ns in
ion est
mupti
biles facti sunt in
iniquitatib; no
est qui faciat bo



RETURNING WITH GOLIATH'S HEAD, DAVID IS WELCOMED BY THREE LADIES. ARABESQUE BACKGROUND, GOLD ON RED



IMPORTANT GOTHIC BOUCLÉ CRIMSON VELVET CHASUBLE, WITH NEEDLE-PAINTED ORPHREYS XV Century

Superb Venetian velvet with bouclé ground and design in raised crimson pile of pomegranates infloretted and linked by broad ribbon bands; supported by pairs of nodding carnation blossoms. Gothic orphreys worked in gold, silver and colored silks with four large and two small niches enclosing standing robed figures of male and female saints.



Omnis illumi
natio mea et salu
mea: que timeto.
Omnis p
rector uite mee: a
quo trepidabo.
Omnis appro



IS THE LION AND BEAR, THE LATE UNICORN IN THE BACKGROUND. BELOW, A FEW OF THE PORTRAIT INITIALS

ar: don
bor tib
U
minut
inspecta
ilacion





No. 27. DEPARTURE OF THREE WARRIORS
FLORENTINE SCHOOL
(In the Manner of Masaccio)



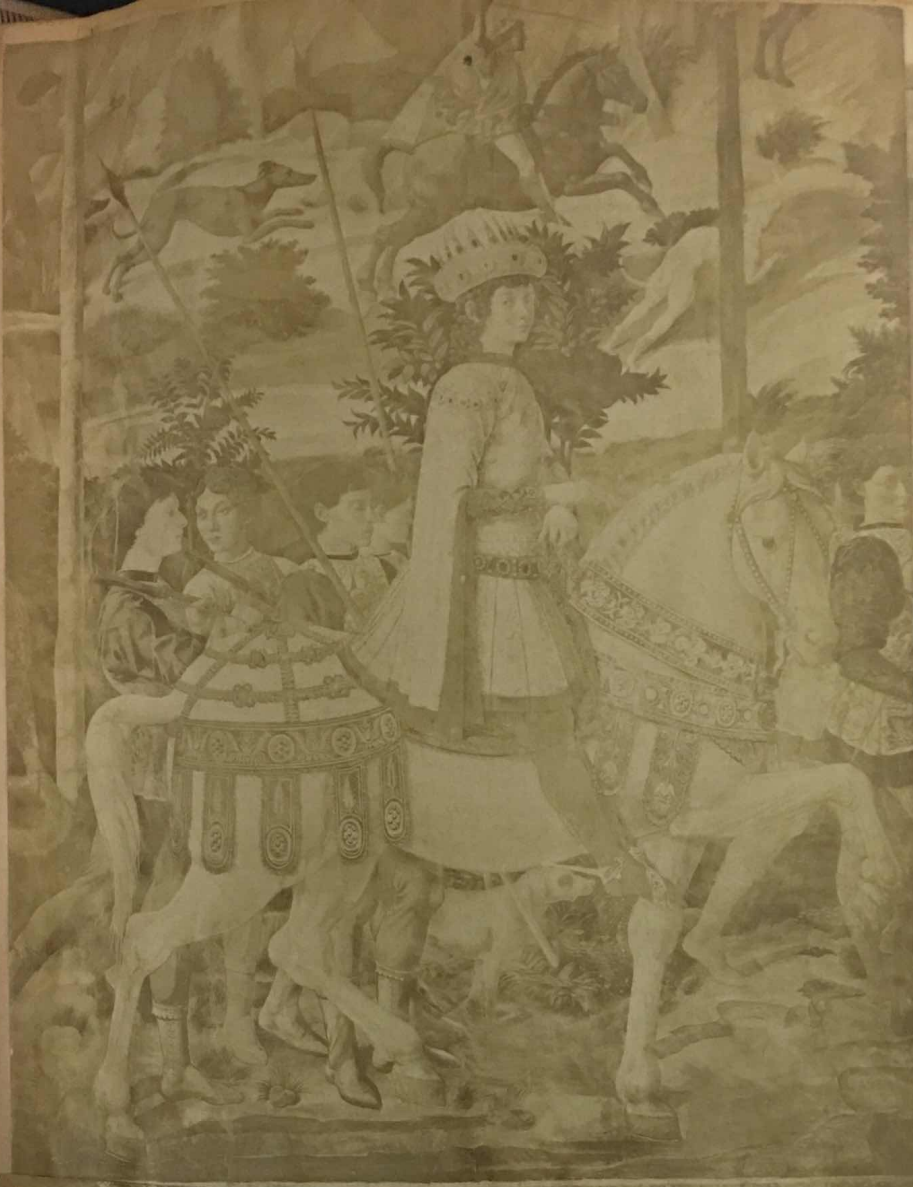
A CARSONE PANEL BY FRANCESCO COSSA OF FERRARA (ABOUT 1436) WHICH WAS FORMERLY IN THE MARGRAVE PALLAVACINI COLLECTION
(In the Manner of Masaccio)



THE WALTERS TRIPTYCH IN BALTIMORE AND THE JOHNSON
FIG. 7. Below



Courtesy of Mr. Lutz Duberail and The Imprimerie Labore
"LEGEND OF ST. URSULA," PELLETIER COLLECTION, BROUGHT 31,000 FRANKS



820

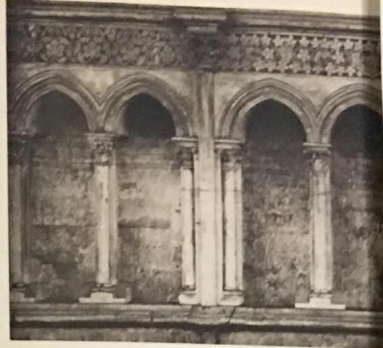


re Mago; B. Gozzoli.





822



Vienne. — Apse of St. Maurice



«La disputa del Santissimo Sacramento», admirable pintura de Rafael, en la sala de Rafael del Vaticano



Courtesy of Mr. Maillard F. Griggs

THE JOURNEY OF THE MAGI PAINTED BY SASSETTA

Stefano di Giovanni, better known as Sassetta (1392-1450), was a pupil of Paolo di Giovanni Per and was influenced by Duccio, Simone Martini and the Lorenzetti. His position of importance in the Sienese school rests on the new and fresh expression which he gave to the ideals of his fourteenth century predecessors. He himself inaugurated the second period of Sienese painting which extended through the fifteenth century. This painting of the Journey of the Magi toward Bethlehem is exceptionally worthy of representing his exquisite color as well as that ingenuousness with which a seeming literalness in the statement of facts results in a world far removed from realism. This painting was for many years in England; it was originally in the Bromley-Davenport collection and belonged later to Lord Houghton and the Marchioness of Crewe



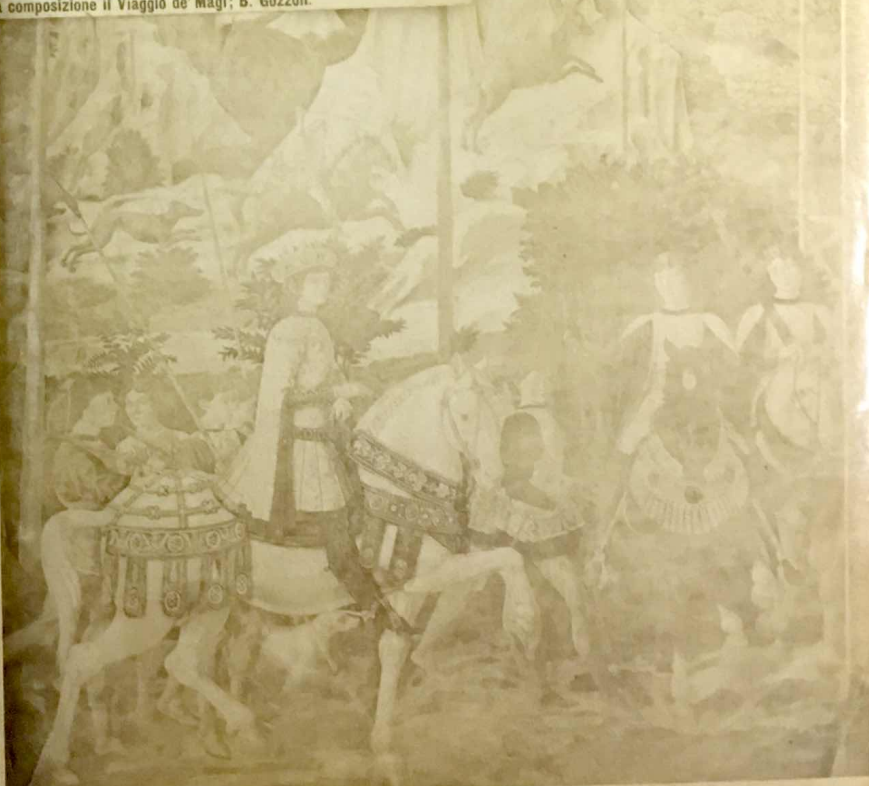


Oswaldo Böhm

✠ The Church of
St. George of the
Schiavoni in Ve-
nice ✠ and the Paintings
by V. Carpaccio ✠ ✠ ✠

Florence
Alinari
Brothers
Publishers
1904 • •

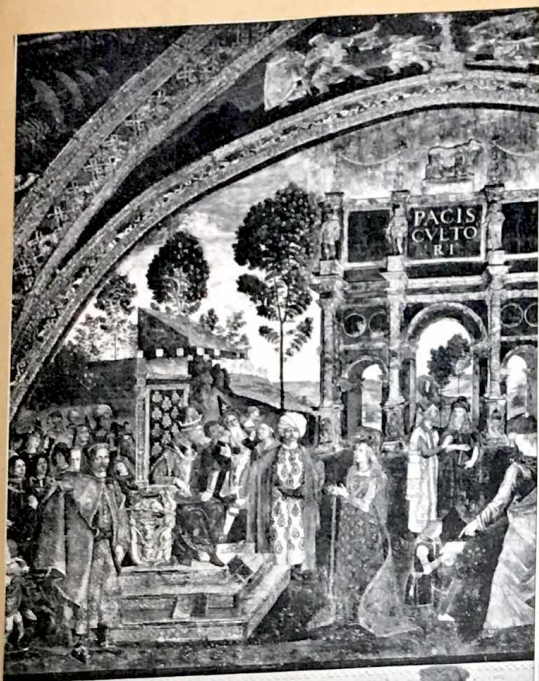
la composizione il Viaggio de' Magi; B. Gozzoli.



2527 FIRENZE (Palazzo Riccardi) Affresco della composizione il Viaggio de' Magi; B. Gozzoli



over



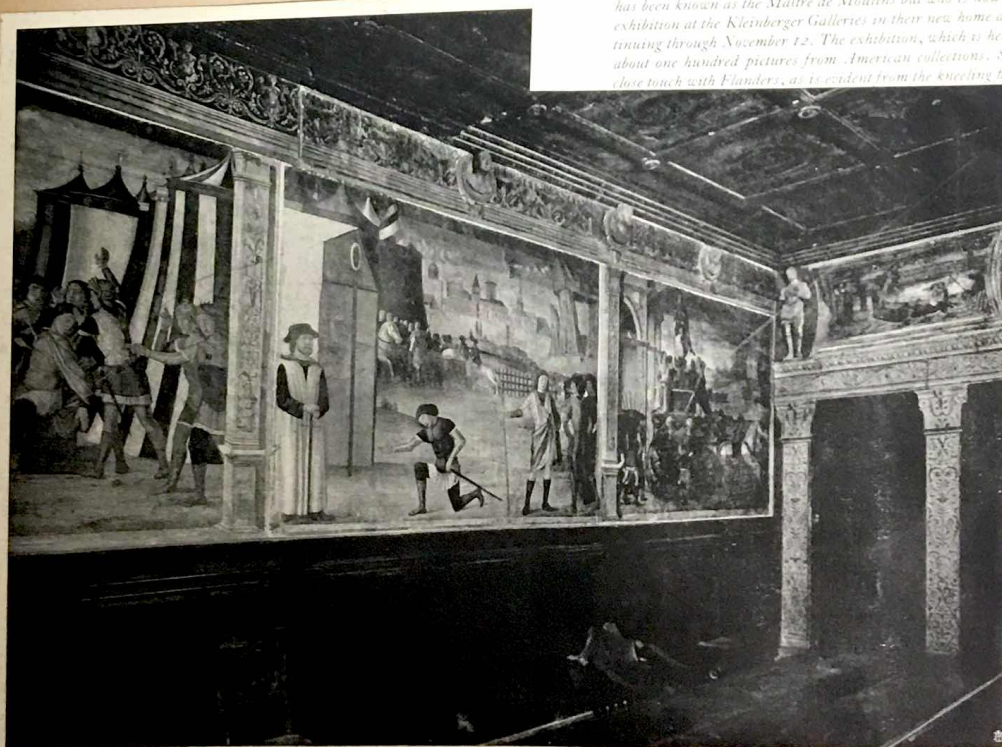
«Santa Catalina ante el Emperador Maximino», pintura de Pinturicchio



Courtesy of Mr. Otto H. Kuhn

TWO PAINTINGS FROM THE KLEINBERGER LOAN EXHIBITION

"St. George Slaying the Dragon" by Simon Marmion and the "Portrait of a Young Man" by the painter who has been known as the Maître de Moulins but who is now identified as Jean Perréal are to be shown in a loan exhibition at the Kleinberger Galleries in their new home at 12 East 54th Street, beginning October 17 and continuing through November 12. The exhibition, which is held for the benefit of the French Hospital, will include about one hundred pictures from American collections. Simon Marmion, painting at Valenciennes, was in close touch with Flanders, as is evident from the kneeling figure of the Princess Cleodinde whom St. George is



No. 438. FRESCOED PANELS AND CHIMNEY-PIECE IN THE VENETIAN COUNCIL CHAMBER



A painted door-panel in the primitive manner by Eyre de Lanux, in which the heroine of the tale, Marie l'Egyptienne, departs from her home



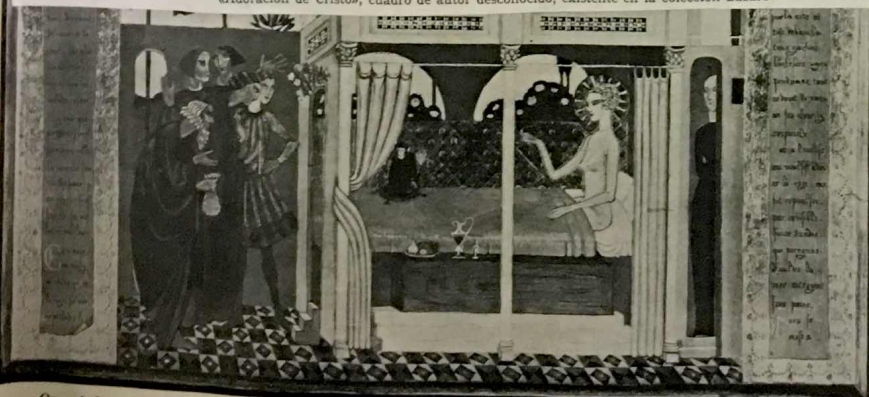
END OF PERSEUS
PINO LIPPI



«Adoración de Cristo», cuadro de autor desconocido, existente en la colección Lázaro



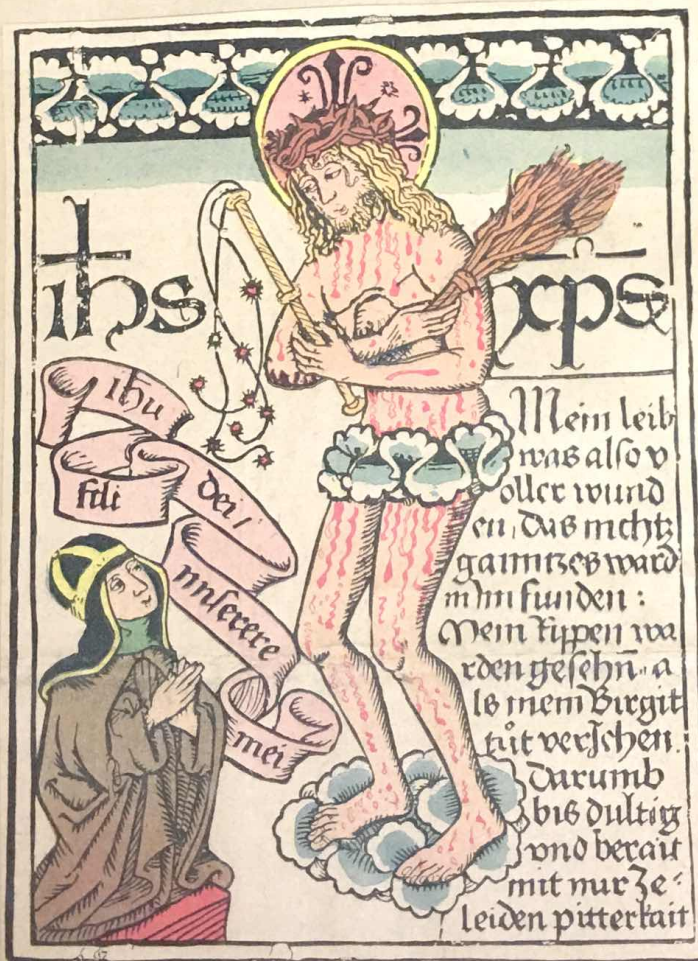
PIERO DELLA FRANCESCA'S FAMOUS "BATTLE" IS ALMOST BEYOND REPAIR



One of the set of painted door-panels by Eyre de Lanux, portraying the legendary life of Sainte Marie l'Egyptienne, in this panel shown before her repentant flight in the desert



THE LAST SUPPER BY DOMENICO GHIRLANDAIO AND HIS BROTHER, ON THE WEST WALL OF THE REFECTORY



The Saviour as "the Man of Sorrows" Appearing to St. Bridget, the Founder of a Great Order of Nuns.



Ancient Woodcut of St. Peter, Whose Identity Is Shown Clearly by His Key.



The Saviour on the Cross Between the Blessed Virgin and St. John, Probably the Oldest Known Woodcut.



St. Sebastian and St. Roch. Who Helped the Plague Victims,
With a Dead Boy Between Them.

It was an immense step in the spread of knowledge when pictures were printed for the first time. The earliest woodcuts ever printed are in the possession of the Ashmolean Museum, at the University of Oxford, England, and the Clarendon Press has performed a valuable service by publishing a reproduction of them, with editorial comments by Dr. Campbell Dodgson, the distinguished print expert.

These primitive woodcuts were made in the early part of the fifteenth century. They appear to have been somewhat older than printing in type, for one of them was made in 1418, while the earliest book printed by Caxton appeared in 1474. The woodcuts were colored by hand after being printed, and in many cases the colors were varnished to give brilliancy. Various simple devices were used to beautify the prints, such as dropping crimson wool dust on them.

A remarkable history is connected with this priceless collection of prints in the Ashmolean Museum. Most of them were collected early in the nineteenth century, a period when their value was not appreciated, by Francis Douce, who generously left them to the Museum. That institution did not keep pace with the growing interest in such prints, and these great treasures were allowed to remain hidden in their packing boxes until the present director took up his duties.

The majority of the prints deal with religious subjects. Pictures of the Saviour as "the Man of Sorrows" are numerous. The artist, who made the woodcut of St. Peter, showed his determination to emphasize an important detail when he drew the Saint carrying a key half as large as himself.

Many other curious details may be found in the pictures. In a woodcut of the Annunciation the Virgin has a coat-of-arms, indicating that the people of the time considered she was of noble birth. St. Anthony the Hermit is shown with a collection of votive offerings, consisting of babies, pigs, arms, legs and a heart, all suspended from a rod behind his back.

Some interesting facts about the life of the period may be learnt from the cuts which do not happen to be religious. There is a picture of a Turk and his wife, in which the woman is unveiled, contrary to the custom which prevailed until recently. The woodcut of St. Sebastian and St. Roch, with a dead boy on the ground shows it was made at a time when the plague was raging, for these saints were credited with helping sufferers from the dreaded disease.

The ancient woodcuts at the University contain allusions to mysterious, forgotten tragedies in English history. One of the strangest shows King Henry VI as a saint. This King was an unhappy, weak but religious man, who occupied the throne intermittently during the terrible Wars of the Roses and died in the Tower of London, where he is supposed to have been murdered.

In the old woodcut he is standing in a chapel, in which votive offerings—chairs, crutches, etc.—such as were presented to saints are suspended. At the King's right hand kneel three men and two women. The foremost woman has a knife through her throat. One of the men is pierced from breast to back by an arrow; another has a spear transfixing his throat. On the King's left kneel three men, the foremost of whom has a rope round his neck. These are no doubt references to events of the unhappy King's life, for many of his followers were butchered. If a writer could piece together the facts behind these details of the woodcut, they would make a historic romance of great interest.



st Falling Beneath the Weight of the Cross, One of the Most
Appealing and Artistic of the Old Woodcuts.



99. ALTAR PIECE

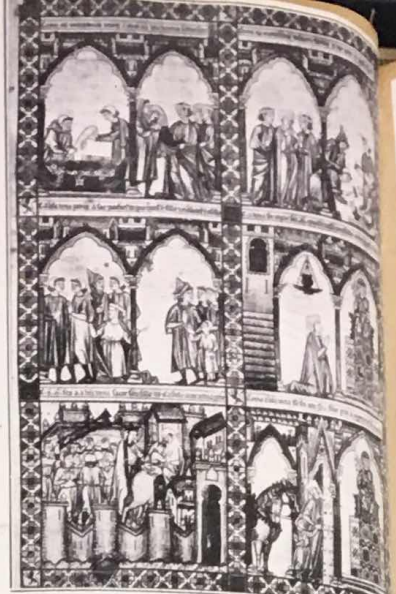
Arago

AN IMPERIAL SAINT. Full-length regal figure seated and haloed, robed in the habiliment of an ecclesiast power, his right hand raised in the attitude of benediction. Through the emprospects of spired edifices and vaulted cloisters w ages. Gothic gilded and pinnacled frame.

Panel: Height



Bellissima miniatura que representa el breviario de la Casa de Zúñiga. Fines del siglo XV



Otra preciosa miniatura. Cantigas del Rey Sabio, del siglo XIII



Edinburgh University Library



Edinburgh University Library

BIBLICAL THEMES IN EASTERN PAINTING

From the Persian manuscript dated 1307 in which the illustration above (believed to show traces of Manichæan artistic tradition) is found, it appears that this is not God in the Garden of Eden, but Ahriman, the spirit of evil, tempting the first man and woman, who have lived happily for fifty years without need of eating or drinking. The ark is from a Persian world history of the same period



MADONNA AND CHILD
BY PIETRO LORENZETTI
Sienese, Fourteenth Century
Johnson Collection

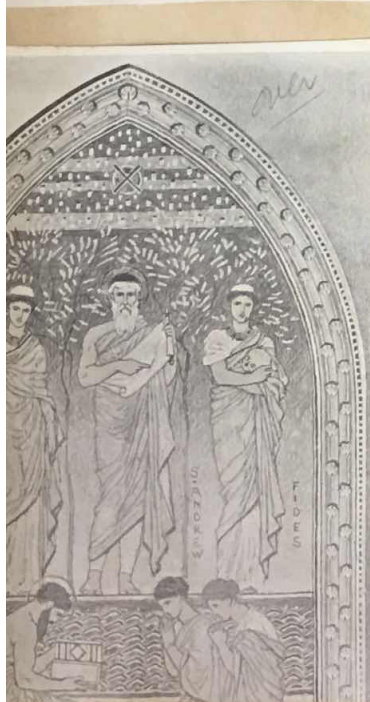


«Socorro de las plazas de Tánger y Ceuta», según una pintura mural del Palacio del Viso

ADA ESPAÑOLA



«Toma de diez navios ingleses sobre Marbella», según una pintura mural del Palacio del Viso





"VERY
TIRED"



"THE TREATY OF THE TRAVERSE DES SIOUX"

Copyright, 1905, by F. D. Millet
F. D. MILLET



THREE OF A VERY RARE SET OF DIRECTOIRE WALLPAPER PANELS

The illustrations are concerned with three of the four panels in the famous Dufour Greek series which were purchased from a château in Touraine in summer and brought to America. The outlines of the designs were printed from wooden blocks and the panels were then painted by hand gouache, en grisaille. The four panels are La Grotte aux Nymphes, Embarcation pour Cythère, La Course aux Chars and Le Temple à Vénus. All four panels are on exhibition at O'Hana and De Cordova's



"ARRIVAL
OF THE WILD BEASTS"



"THE
ORCHESTRA"



MURAL IN RESIDENCE OF MR. GEO. E. BARRETT, MIAMI BEACH
By Derman Fink



"THE WELCOMING"



"THE NIMBLE"



"THE TIGHT ROPE WALKER"



MURALS in the New Waldorf-Astoria

■ Vigorous and dominating in their active rhythm are the murals painted by Jose Maria Sert for the new Waldorf-Astoria, New York, of which Schultze & Weaver are the architects. Senor Sert, in his Paris studio, chose a Spanish subject for the murals, that adventure of Don Quixote known as the wedding of Quiteria with its attendant orgy of entertainment—though the bride married another than the appointed bridegroom. There are fifteen panels in the room, known as the "Sert" room, each fourteen feet high and varying in width from six to twenty-two feet. One of these panels is reproduced on the cover of this issue. The windows, which have the effect of mirrors, between the murals are framed in dull gold; the ceiling is silver

St. Paul Capitol



"MILLING"

DESIGNED BY ELMER E. GARNSEY, PAINTED BY ARTHUR R. WILLET

the octagon plan to the round of the dome. The relation of these paintings to their surroundings should prove particularly interesting in point of colour, owing to the variety employed in the rotunda: the shafts of dark purplish grey polished granite, the columns above of Breche Violette, the staircase at the sides of Hauteville marble of a lighter grey tone, the panels and balustrades of Skyros marble, the gold overlay of the capitals and the general warm tone of the solid work.

The vaulting above the pendentives, in twelve divisions, is painted with ornament by Mr. Garnsey, who contributes also the decorations of the House of Representatives. This is a semicircular room in the transverse axis of the building, which lies to the rear of the rotunda at the north. The general background of the decoration of the House, in key with the buff limestone, is in gold, as in the frieze about the skylights and the pendentives, relieved with ivory grey and green arabesques and penetrations



"MINING"

LXXXVIII

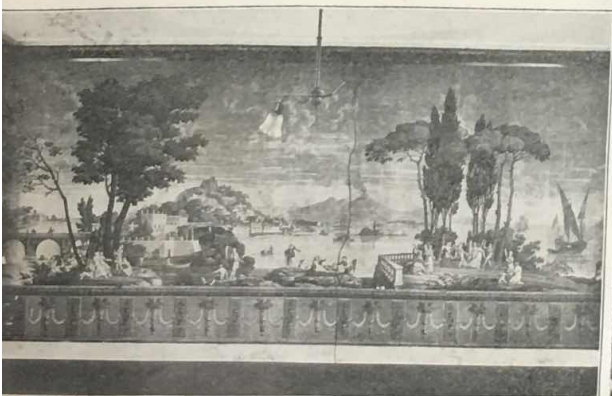
DESIGNED BY ELMER E. GARNSEY, PAINTED BY ARTHUR R. WILLET



PARLOR IN AN OLD HOUSE AT ROCKVILLE, MASS.



EX-PRESIDENT PIERCE'S HOUSE HILLSBOROUGH BRIDGE N. H.



LIBRARY OF PROFESSOR E. D. SANBORN, DARTMOUTH COLLEGE, HANOVER, N. H.



PARLOR IN PROFESSOR YOUNG'S HOUSE, HANOVER, N. H.

St. Paul Capitol



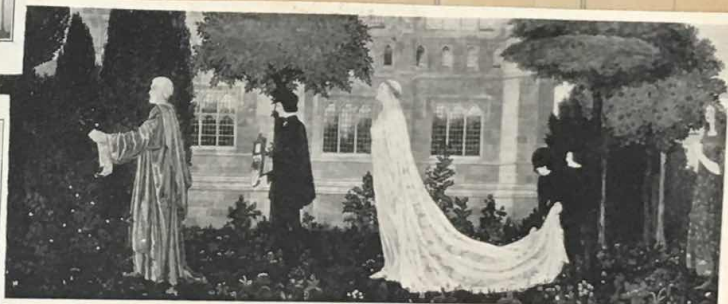
"THE SACRED FLAME"

Copyright, 1905, by Curtis and Cameron
HENRY O. WALKER



"THE ADJUSTMENT OF CONFLICTING INTERESTS"

Copyright, 1906, by John La Forge
JOHN LA FORGE



Spirit of Gothic Architecture

Page with Coat of Arms of University of Chicago

Alma Mater



South

The Lake and the Woods

The Moon

Golden Sun Chariot



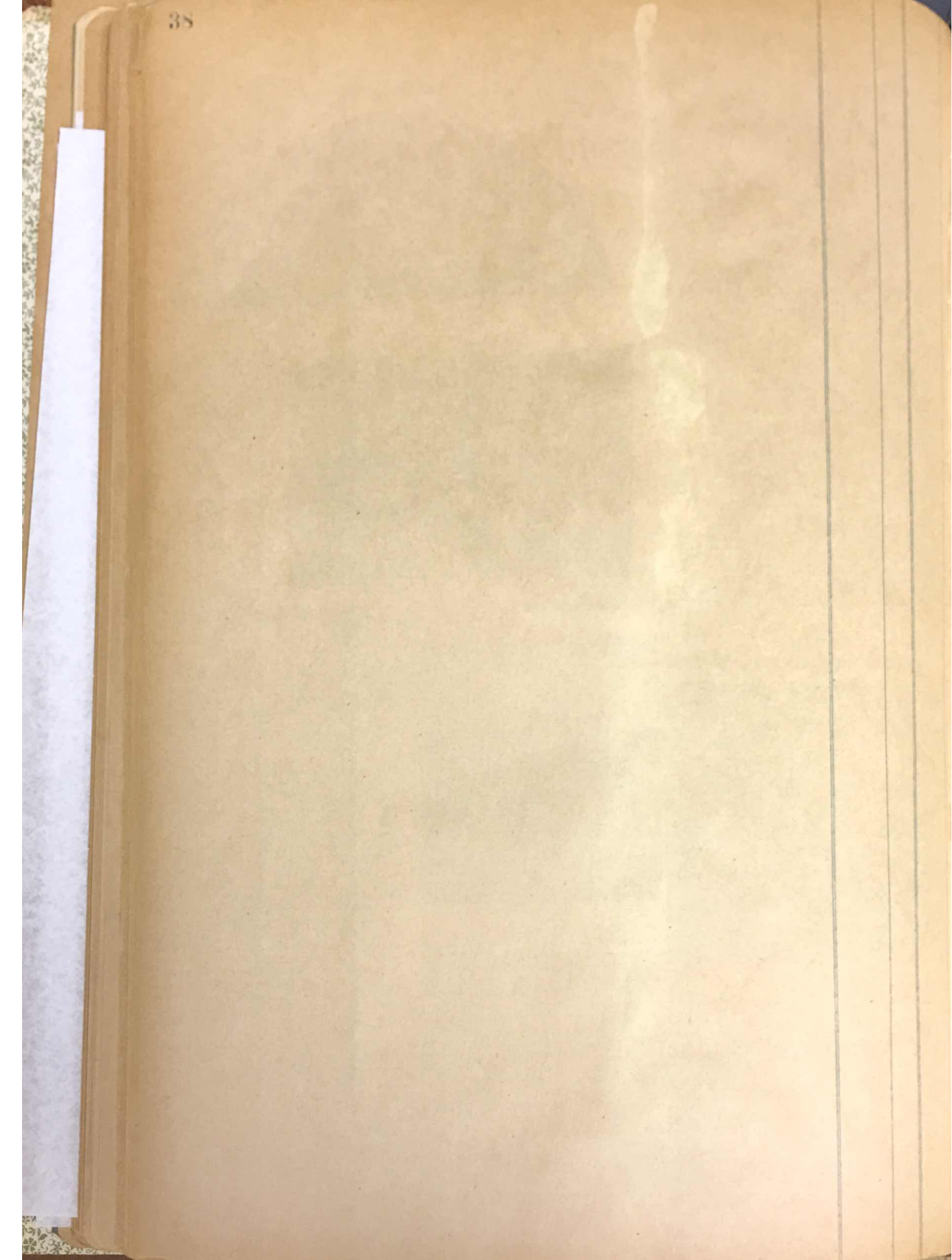
Spirit of Worship

Knowledge

The City

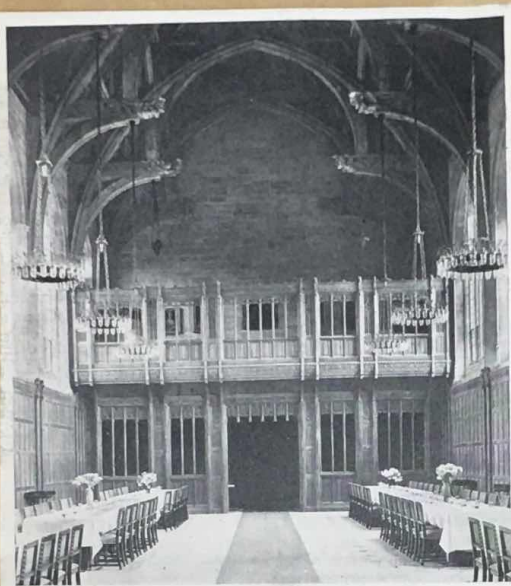
AGE OF YOUTH

Mural Paintings by Mrs. Jessie Arms Botke
Commemorating the Dedication of Ida Noyes Hall, University of Chicago

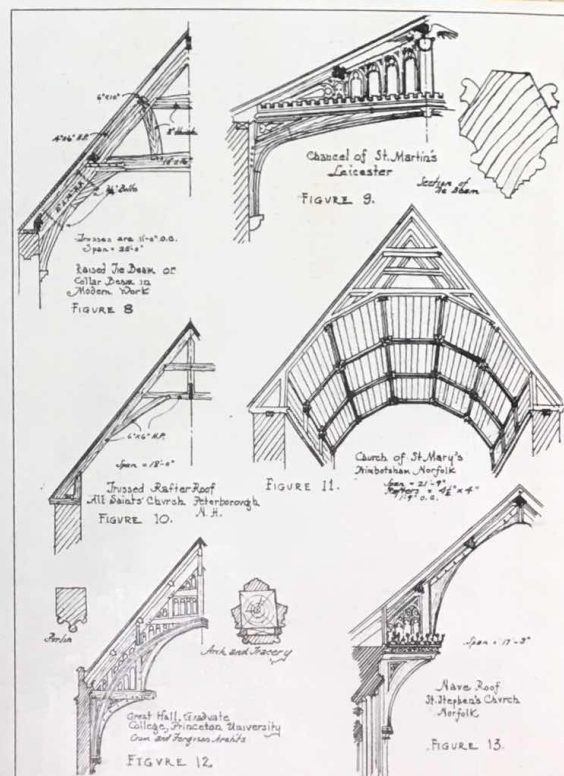
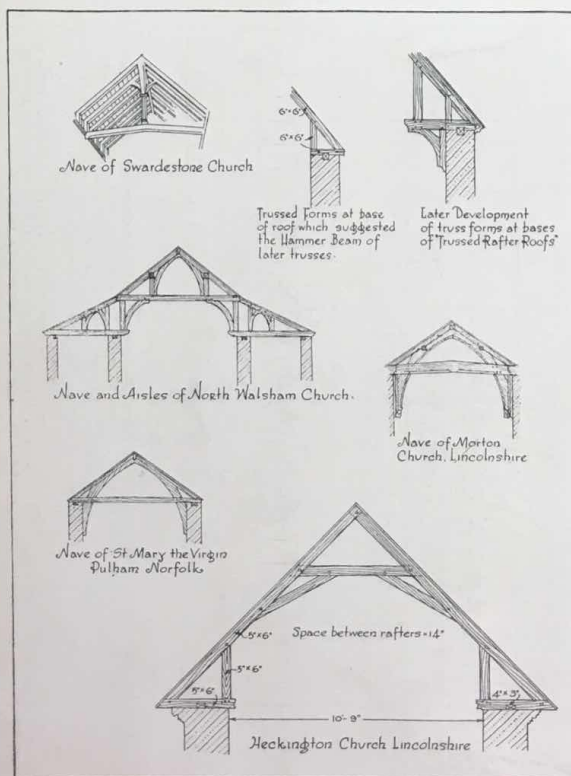




INTERIOR OF CHURCH, MISTRA, GREECE
From "Griechenland," by Courtesy of the Publishers, Ernst Wasmuth, A. G. D. S., Berlin



Open Timber Roofing; Graduate College, Princeton
Cram & Ferguson, Architects





LONG "CAMERA" WITH BEAMED CEILING AND ARABESQUES, COMPLETELY FURNISHED

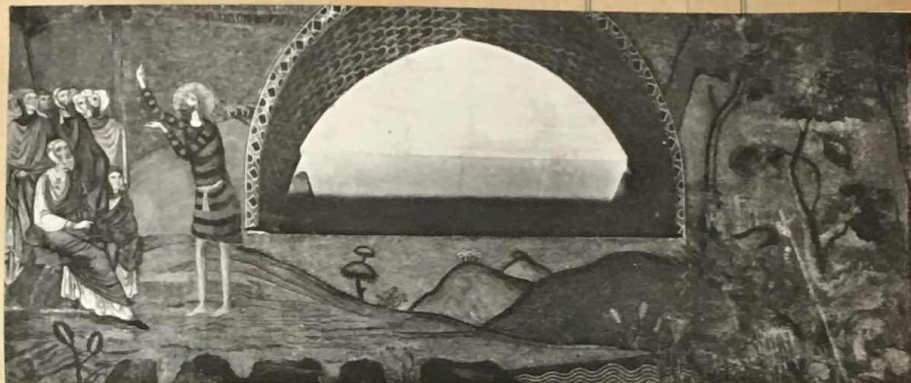


Fig. 1

"ST. JOHN IN THE DESERT," AN EARLY TWELFTH CENTURY MOSAIC IN THE PALATINE CHAPEL IN PALERMO



Edizione inalterabile.

PISTOIA - Palazzo Pretorio - Interno.



(Ed.^{ra} Alinari) P.^a I.^a N.^o 4815. ASSISI - *Umbria*. Chiesa inferiore di S. Francesco. La navata maggiore. (Iacopo Tedesco ?)



getting ready for the next battle. There are, in times the importance of strategy in the scene.



A CORNER OF THE HALL OF THE NOTARIES IN THE TOWN HALL, PERUGIA, ITALY, WITH HERALDIC EMBLAZONMENTS COVERING THE WALLS.



(Ed.™ Alinari) N.° 36883 SIENA — Chiesa di S. Agostino. Cappella Bicchi. Pavimento. (Piero e Niccolò Mazzabuzza)



CHATSWORTH, PRESENCE CHAMBER—RES-
DENCE OF DUKE OF DEVONSHIRE, DERBYSHIRE.



Courtesy of Mr. Edward Montgomery

THE "MEDALLION ROOM" HAS HEAVY OAK BEAMS AND A STONE MANTEL; THE FIREPLACE HAS BRICKS OF THE PERIOD



INTERNATIONAL STUDIO

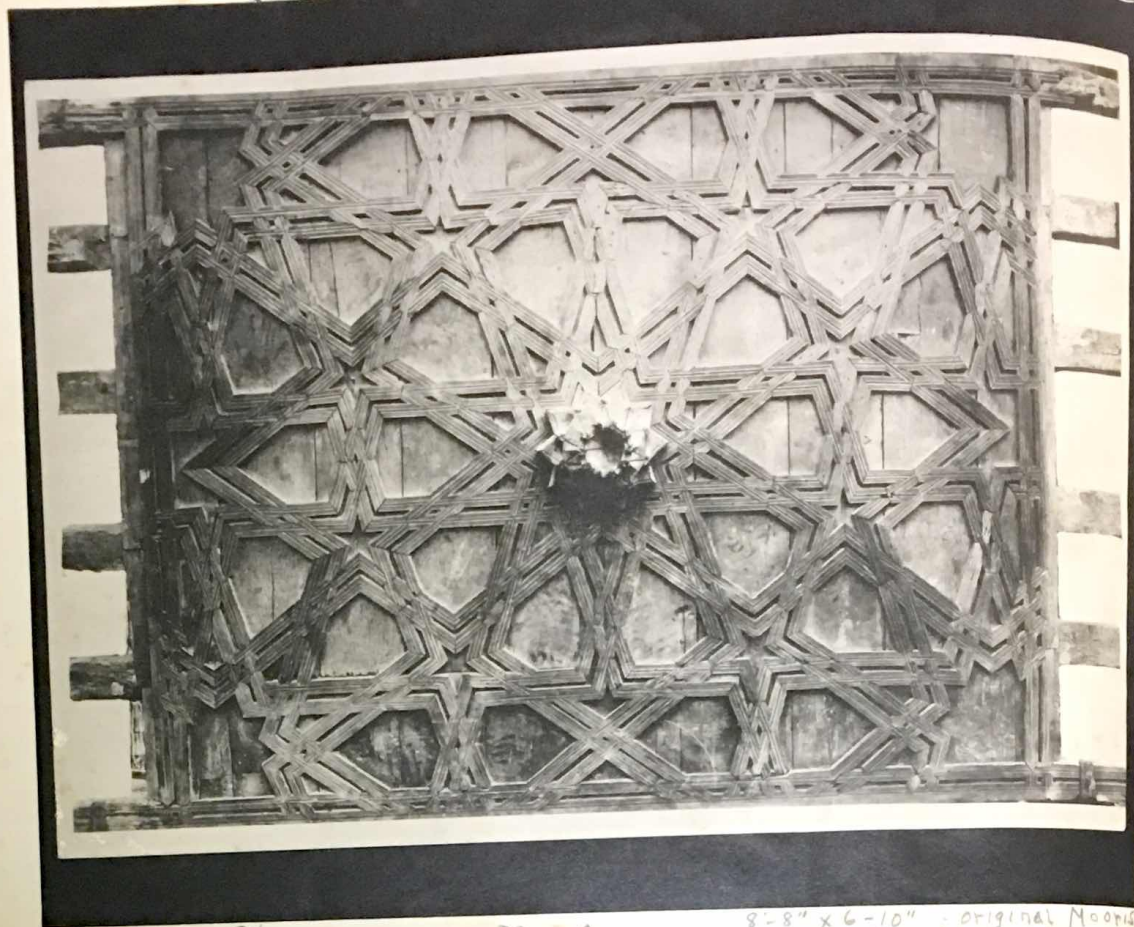


Montgomery
 ION, A LOUIS TREIZE ROOM FROM THE CHATEAU DE COURCELLES

solid chair, covered in needlework of the period, is rare. Mrs. Porter's drawing room is considered one of the at seventeenth century pine rooms (page 43) ever brought his country. It is from Spettisbury Manor, in the West of

[Colored Stalactite -- 1'-0" X 1'-0" X 1'-4"]

ROSS E



Moorish - Guadix, Spain

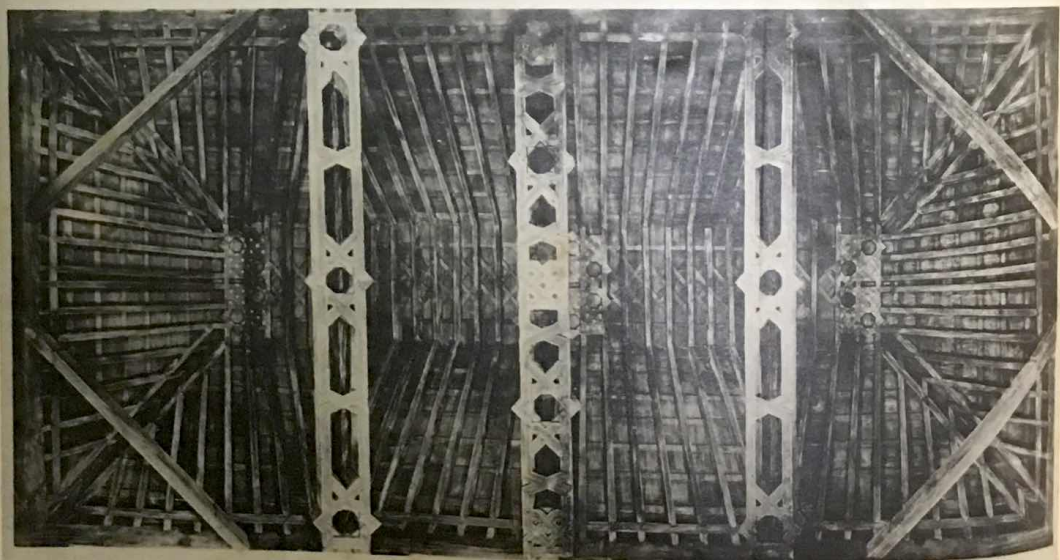
No. 4

8'-8" x 6'-10" original Moorish
Pal. del Zagal

Guadix - SPAIN

Palace - del ZAGAL

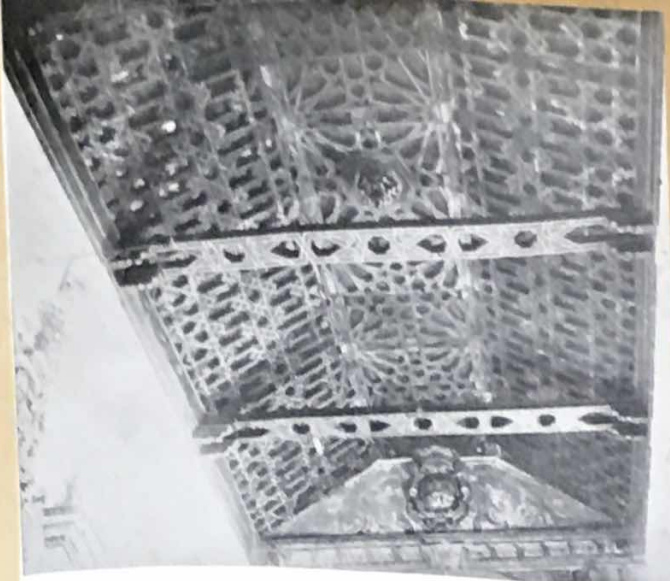
ROSS E



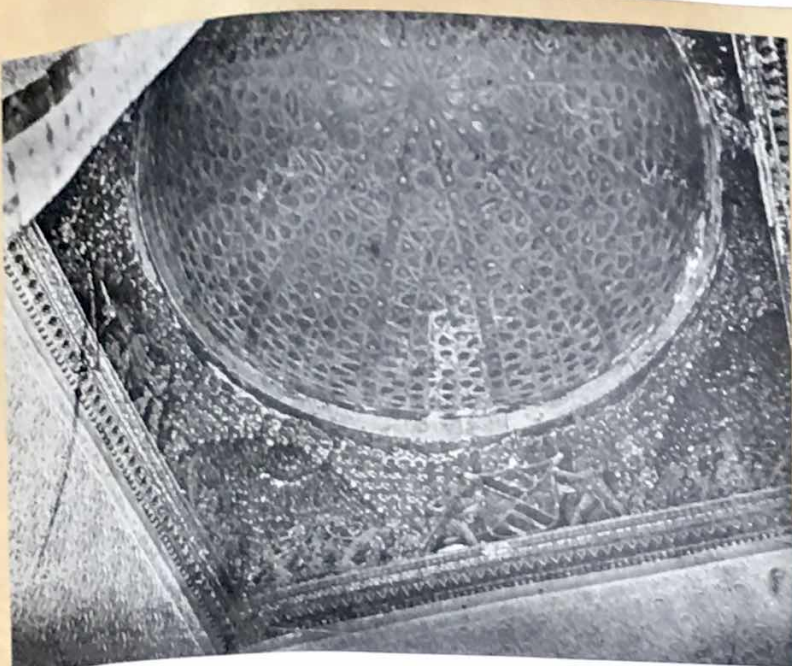
Moorish -

- NO. 1 -

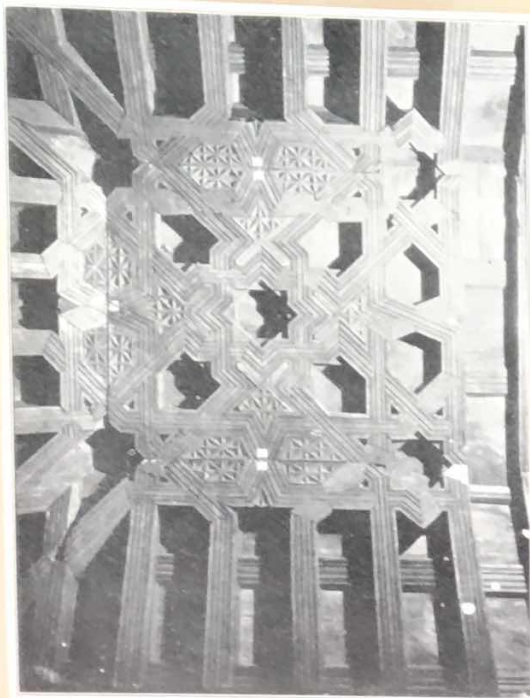
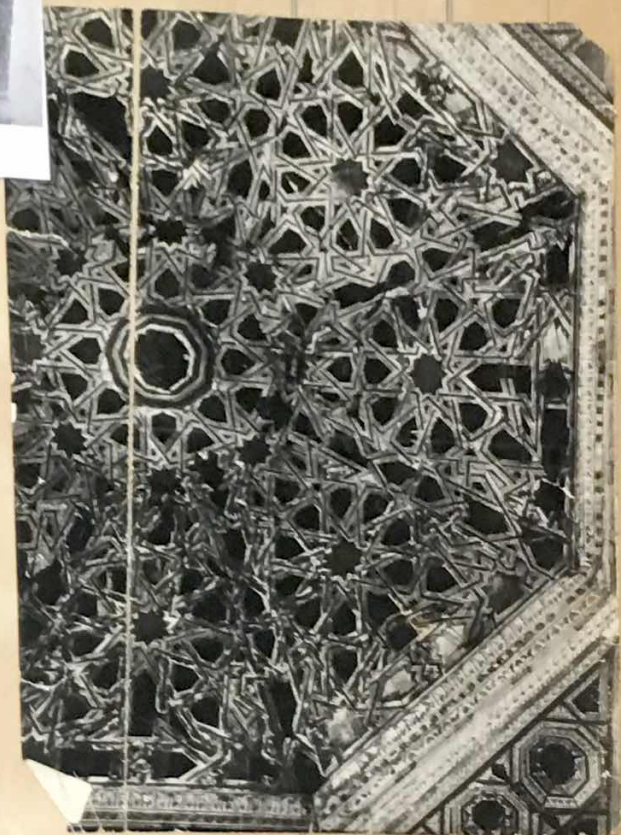
35'-9" X 16'-3" X 6'-6" 1190



CEILING, CHURCH OF SAN PAULA, SEVILLE



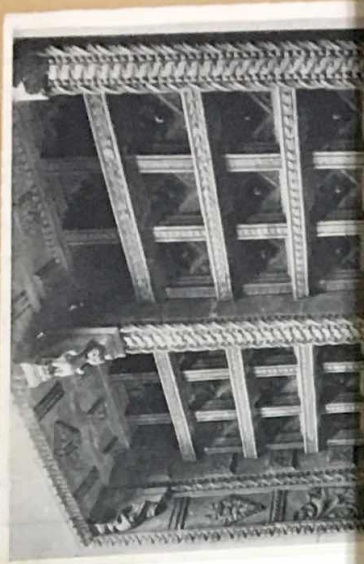
DOME OVER STAIRWAY, HOUSE OF PILATOS, SEVILLE



No. 880 OLD CARVED WOOD CEILING. SPANISH. 15TH CENTURY



SALAMANCA — CORRIDOR, IN UNIVERSITY BUILDING



Plafond de chambre à coucher par Jean d'Udine



SPECIMEN PLATE FROM W. E. G.
VILLA MADAMA



Plafond du grand Salon

Carving





S. Pietro Martire



S. Pietro Martire

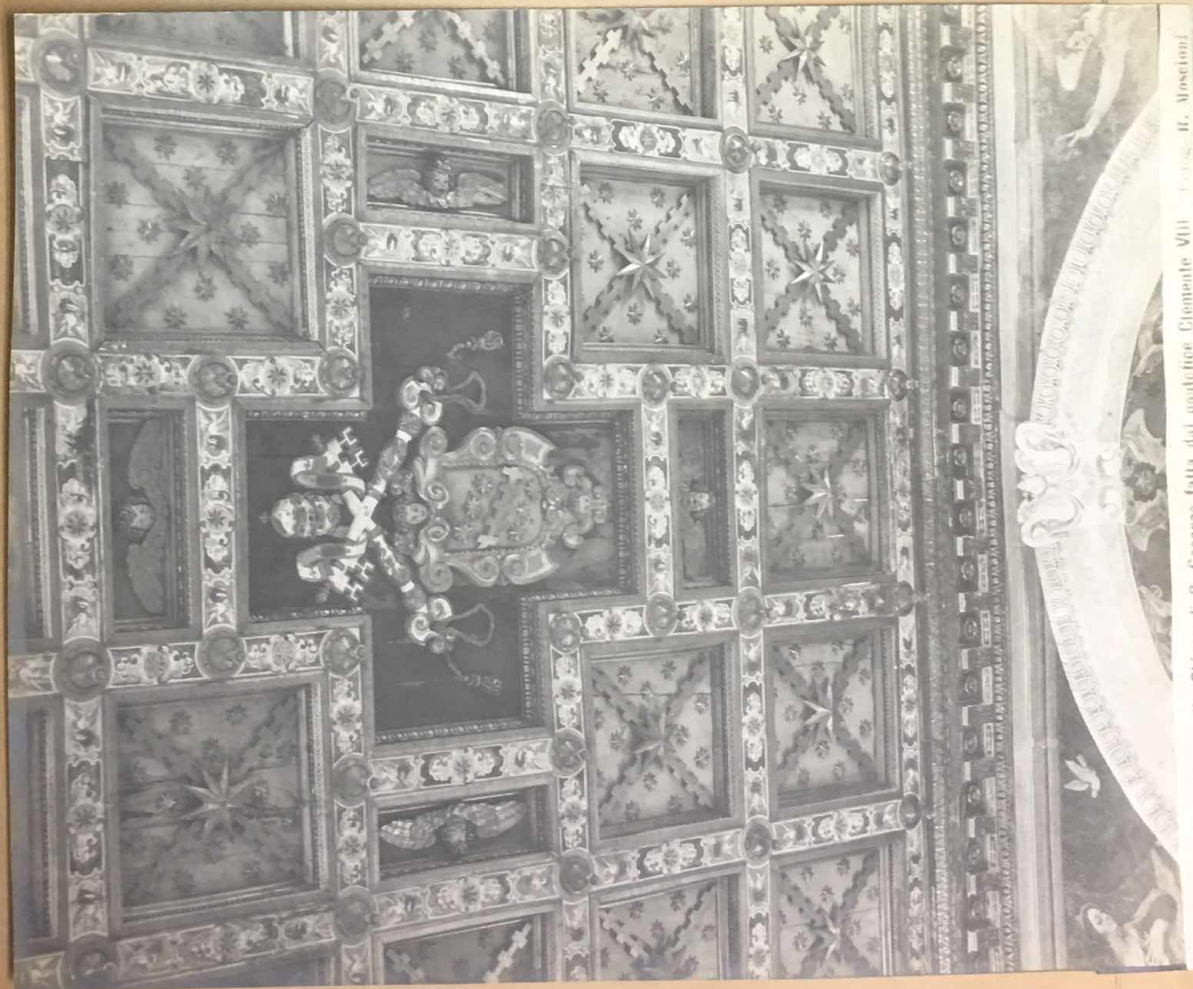


4309 Tettaglio Volta Sala Reggia Vaticano Roma

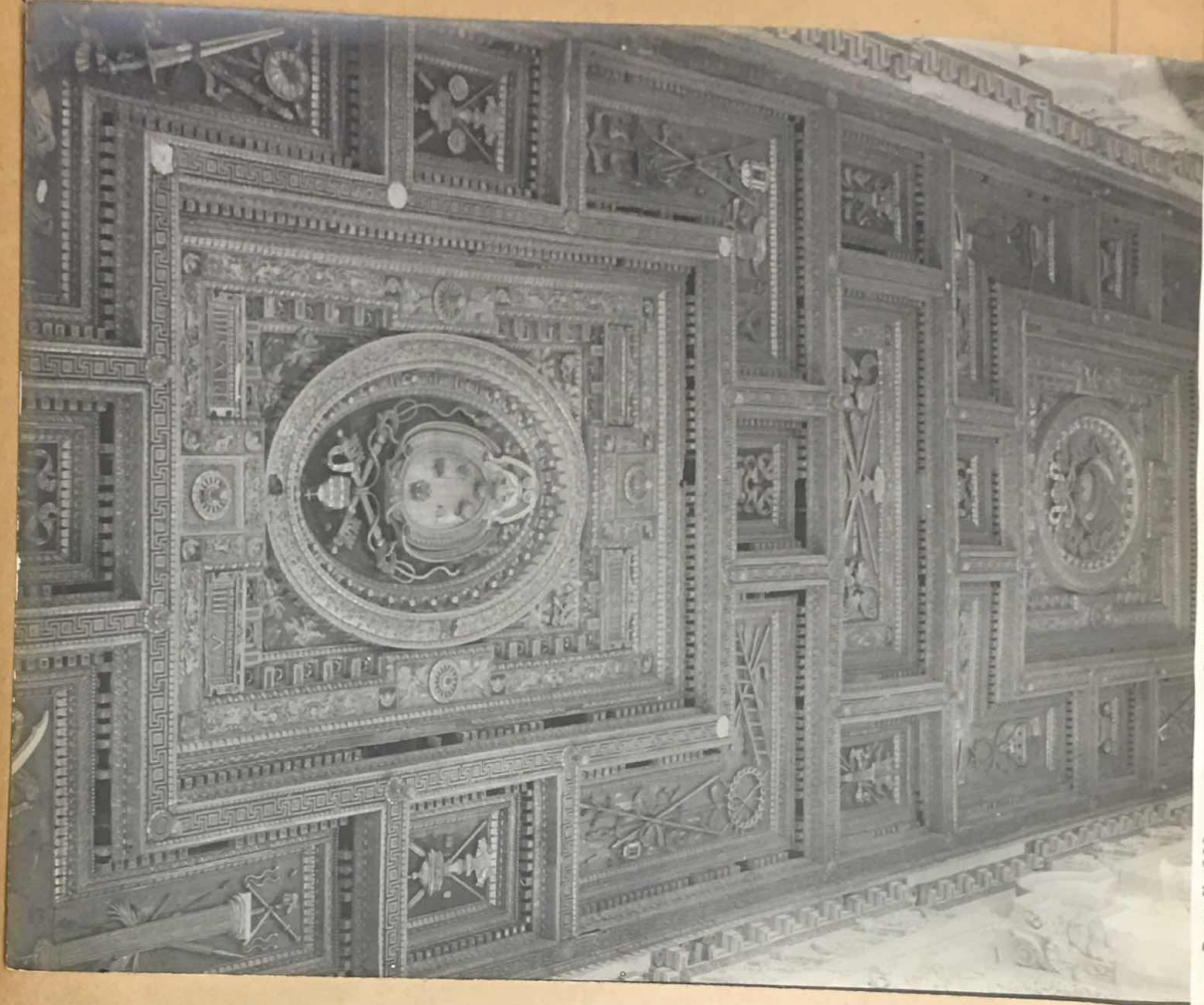


ROMA - Scala Santa Interno

Edigore inalterabile



Roma N. 829 Soffitto nella Chiesa di S. Cesareo fatta dal pontefice Clemente VIII Fot. H. Mosconi



Roma N. 363

Soffitto della Basilica Lateranense

Fot. H. Mosconi



13726 - VENEZIA - Elia trasportato in cielo - Tintoretto - S. di S. Rocco, Anderson - Roma



2783 Dettaglio Soffitto Basilica di S. Paolo
R. Mosconi - Roma



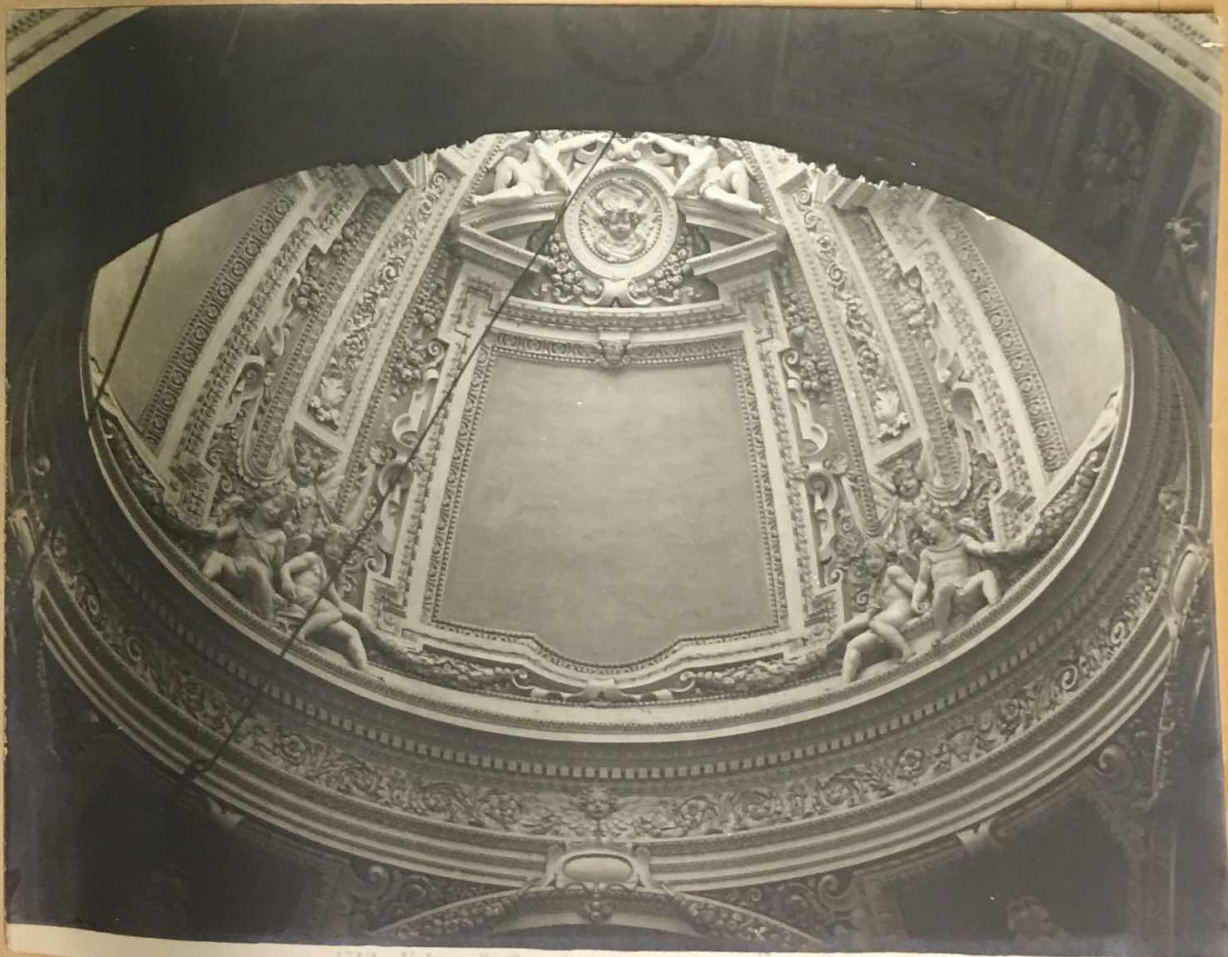
8789 Palazzo Massimo, stucchi nell'atrio - Roma



2466 Soffitto antico a Cassettoni - Roma



5749 Chiesa di S. Maria in Aracoeli - Soffitto



4113 Volta nella Cappella della Presenza - S. I. Museo Vaticano



Roma N. 10336 Stucco e pittura decorazione nella terza loggia vaticana del Tempesta Fotog. R. Mosconi



No. 577—VENETIAN ROOM FRIEZE PAINTED BY MARCELLO FRIGOLINO. SIXTEENTH CENTURY



No. 856. BEAUTIFULLY CARVED WOOD CEILING
SPANISH, EARLY 15th CENTURY



Opposite Ends of Painted Chinoiserie Decorations on Loggia Ceiling
Casa del Marques de Solleric, Palma, Majorca

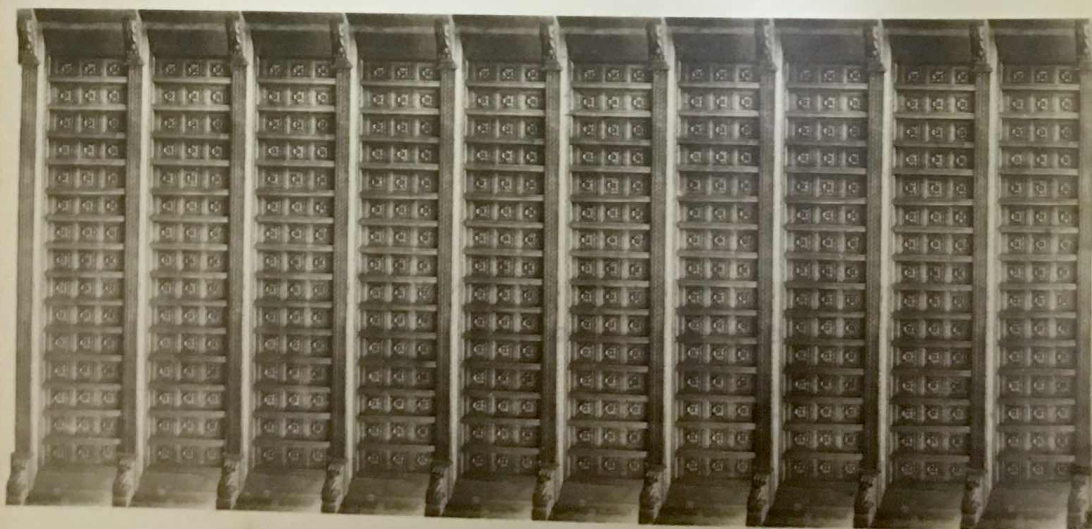
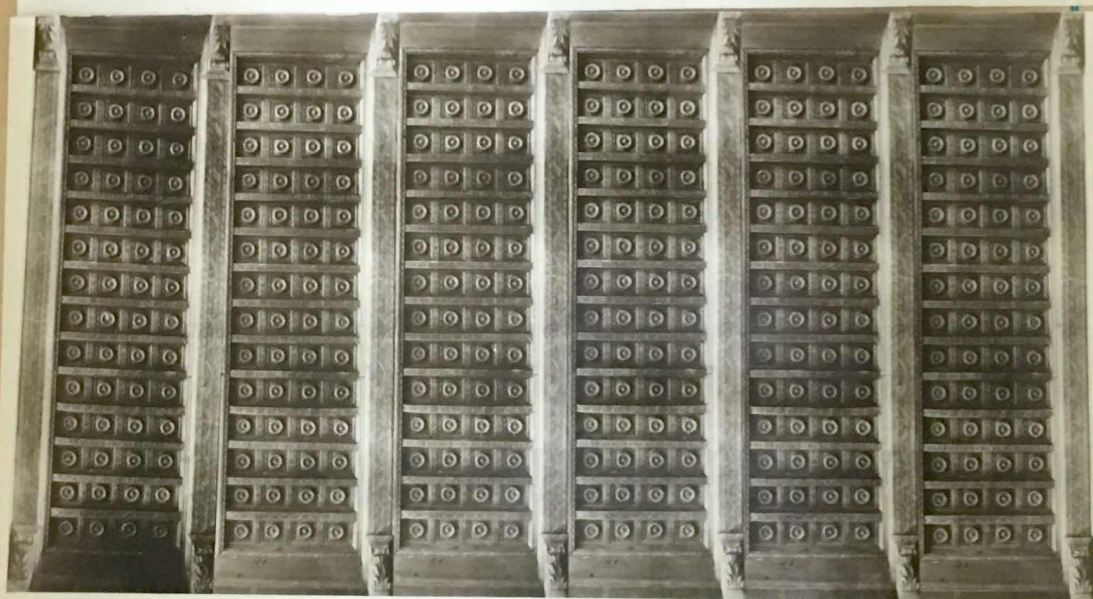
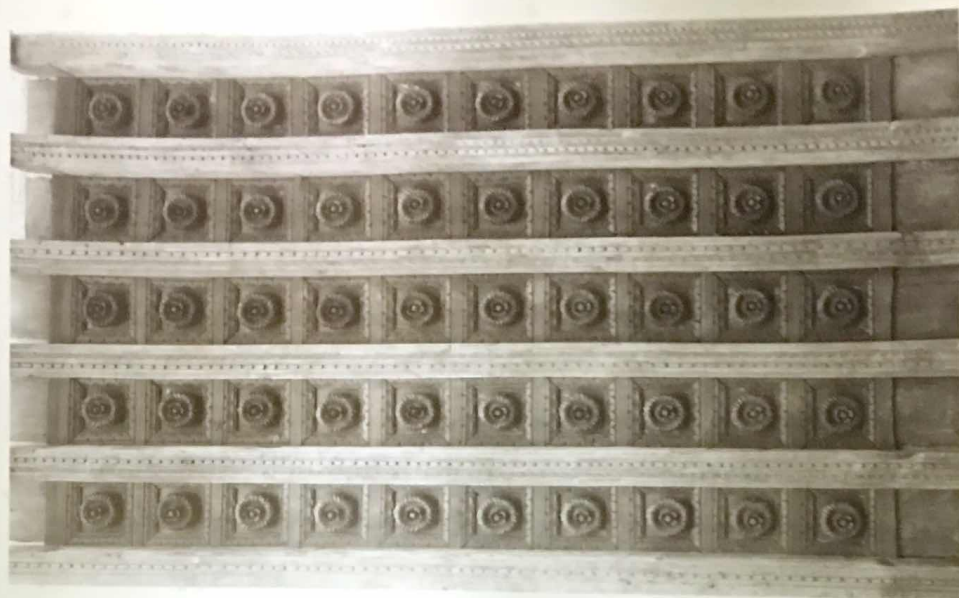
inted gnarled trees, birds, postures, with one or two, or at any rate the eight-conception of it. The—a clear but dull green, that of Chinese lacquer but somewhat less brilliant—all on the quiet gray background of the plaster "sky." With all its freedom of treatment it is not restless in the least, and nothing I can imagine could be more pleasant than to lie in a long Chinese chair on such a loggia and to lift one's eyes from a book to such a ceiling!



Escalier doré en stuc par Jean d'Udine



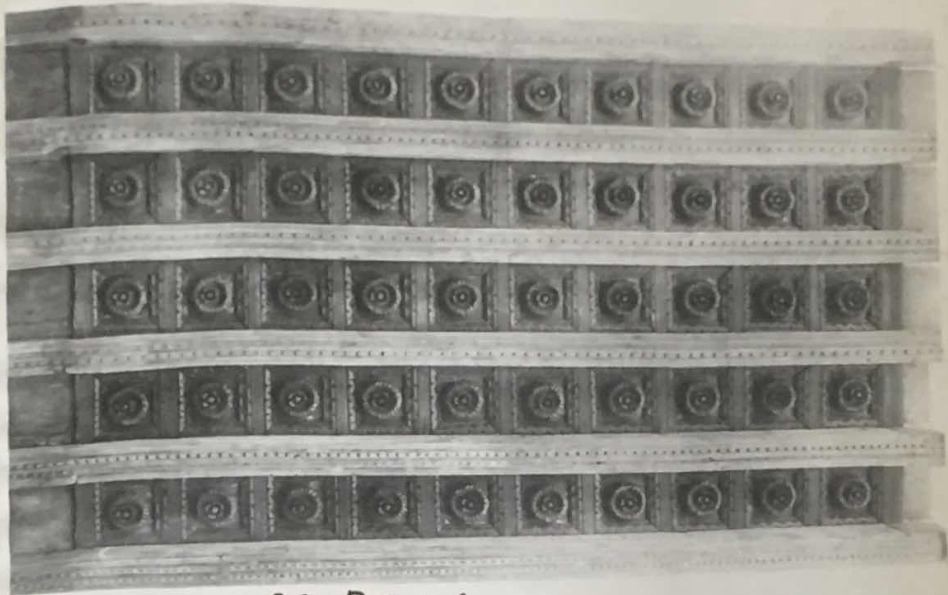
Detail of Painted Chinoiserie Decorations



Guadix - SPAIN

Palace - del ZAGAL

20350.6



28 Beams
6 Sections like this

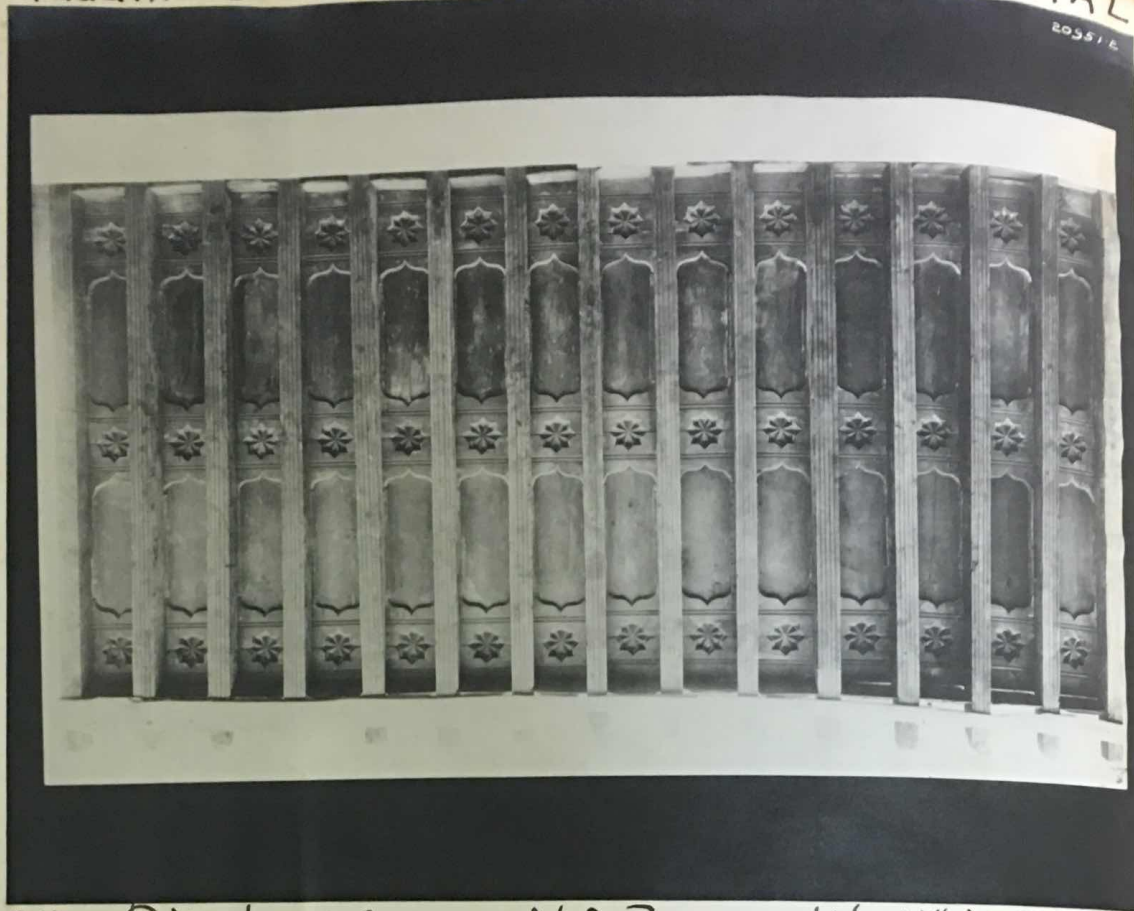
Renaissance

- NO 5 - 28'-3" X 6'-2" X 5"



Guadix - SPAIN

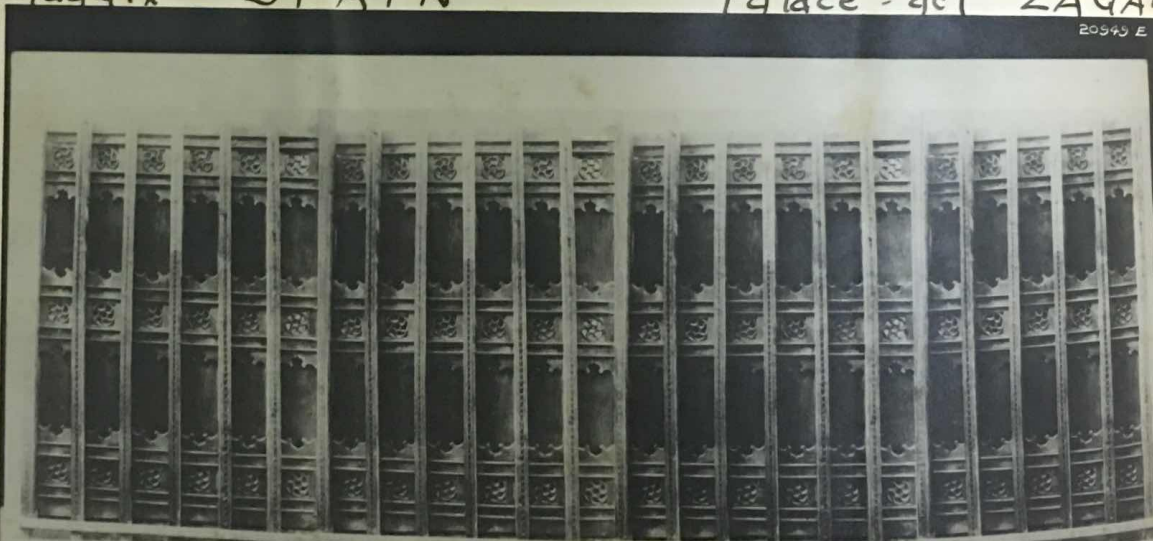
Palace - del ZAGAL



MOORISH - Polychrome - NO 3 - 16'-11" X 8'-8"

Guadix - SPAIN

Palace - del ZAGAL



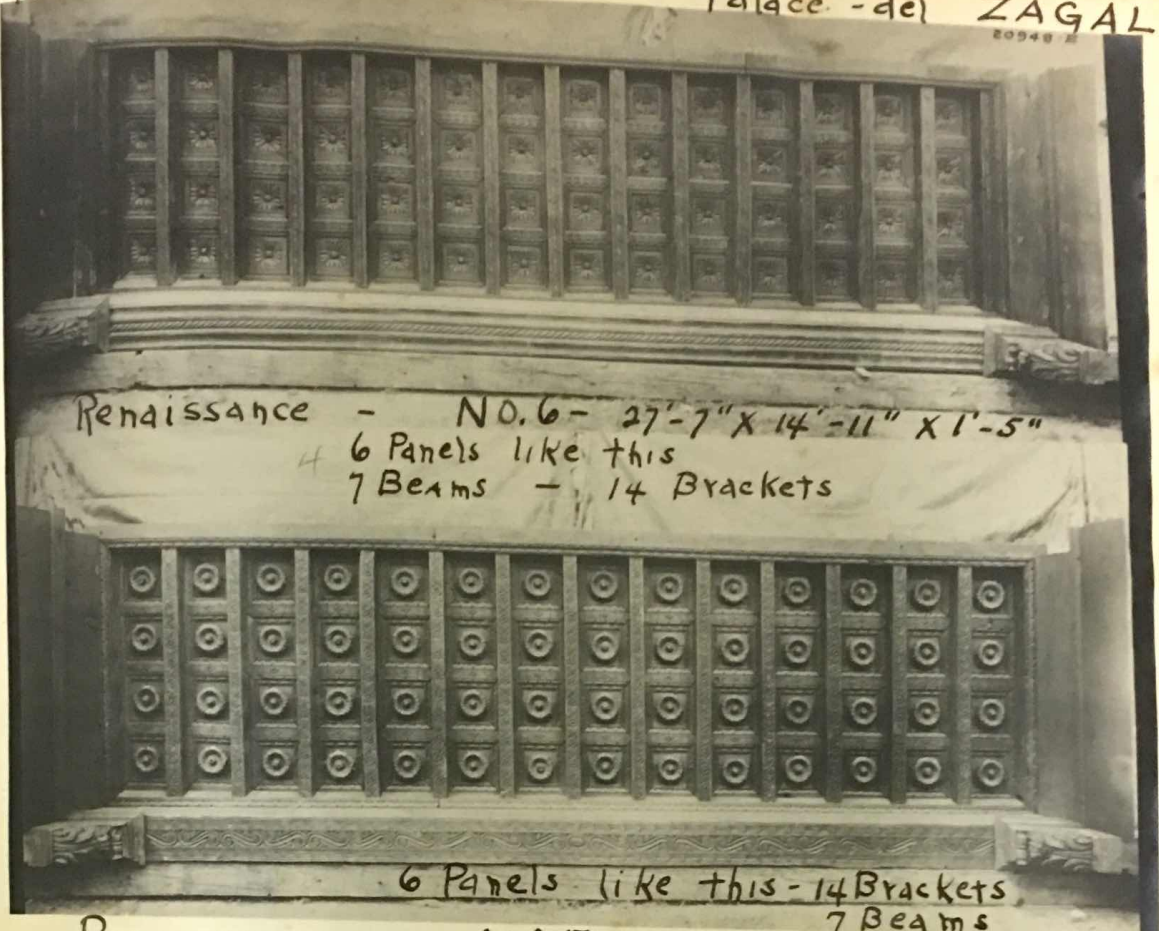
Gothic (see detail) - NO 2 - 26'-0" X 9'-4"



10 Panels like this
 22 Brackets - 11 Beams
 Renaissance - NO 4 - 26'-0" X 9'-4" (total)

Guadix - SPAIN

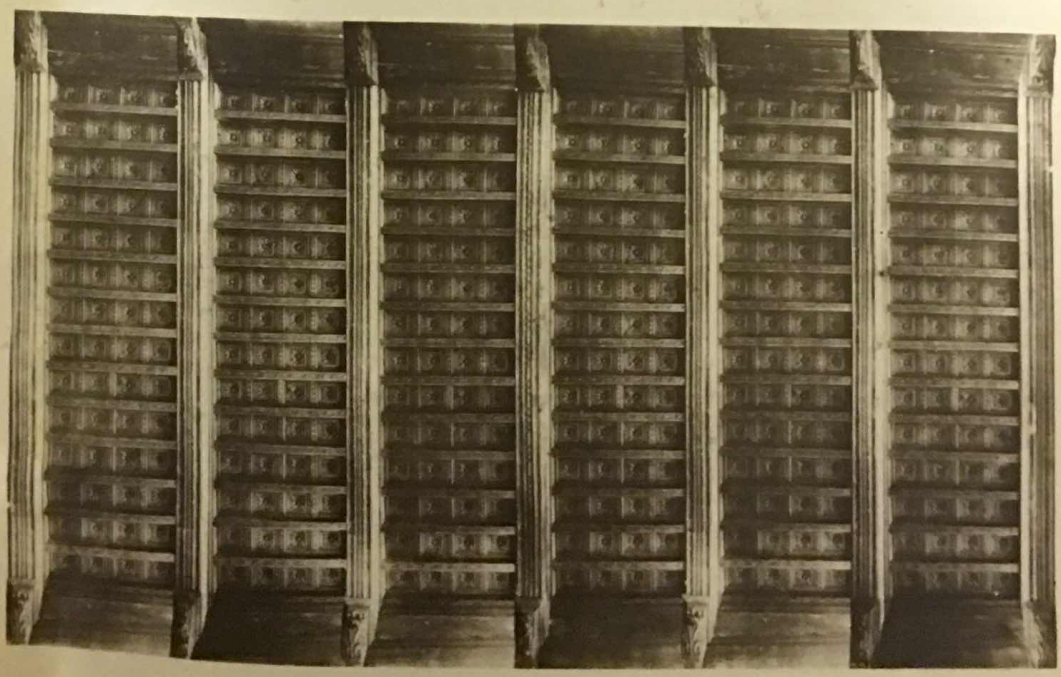
Palace - del ZAGAL

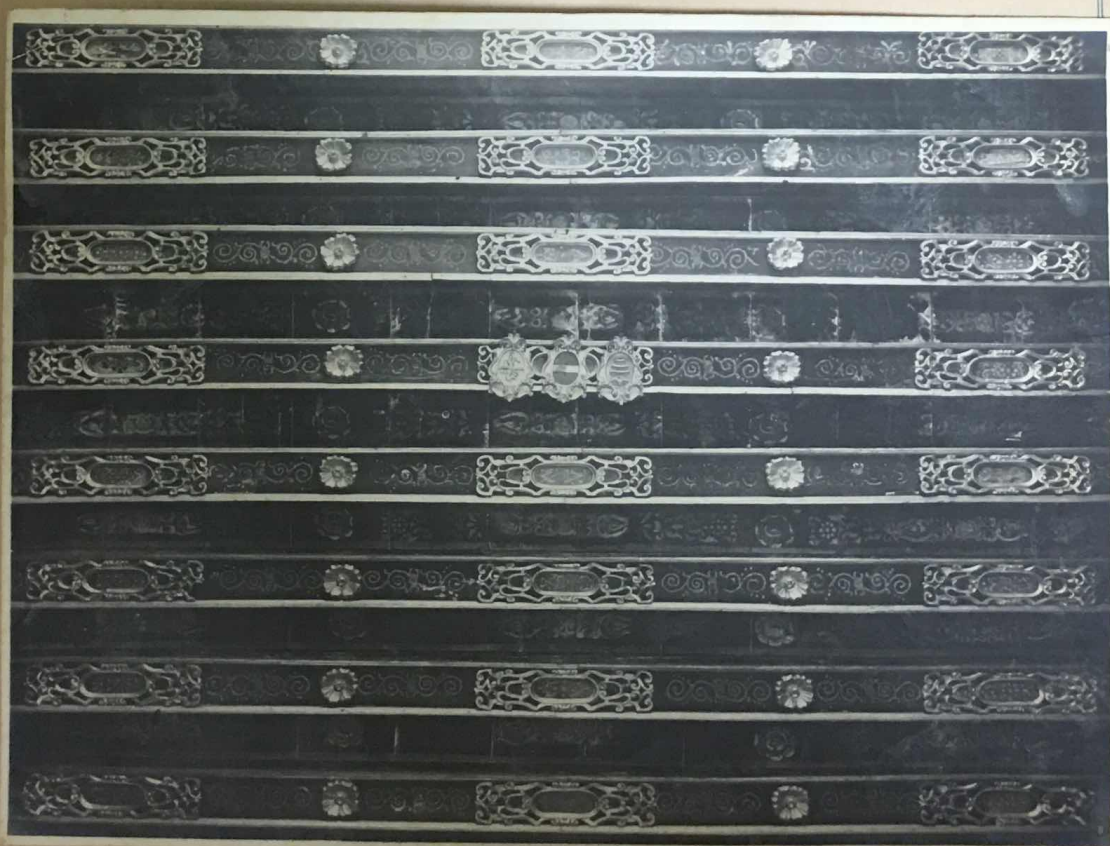


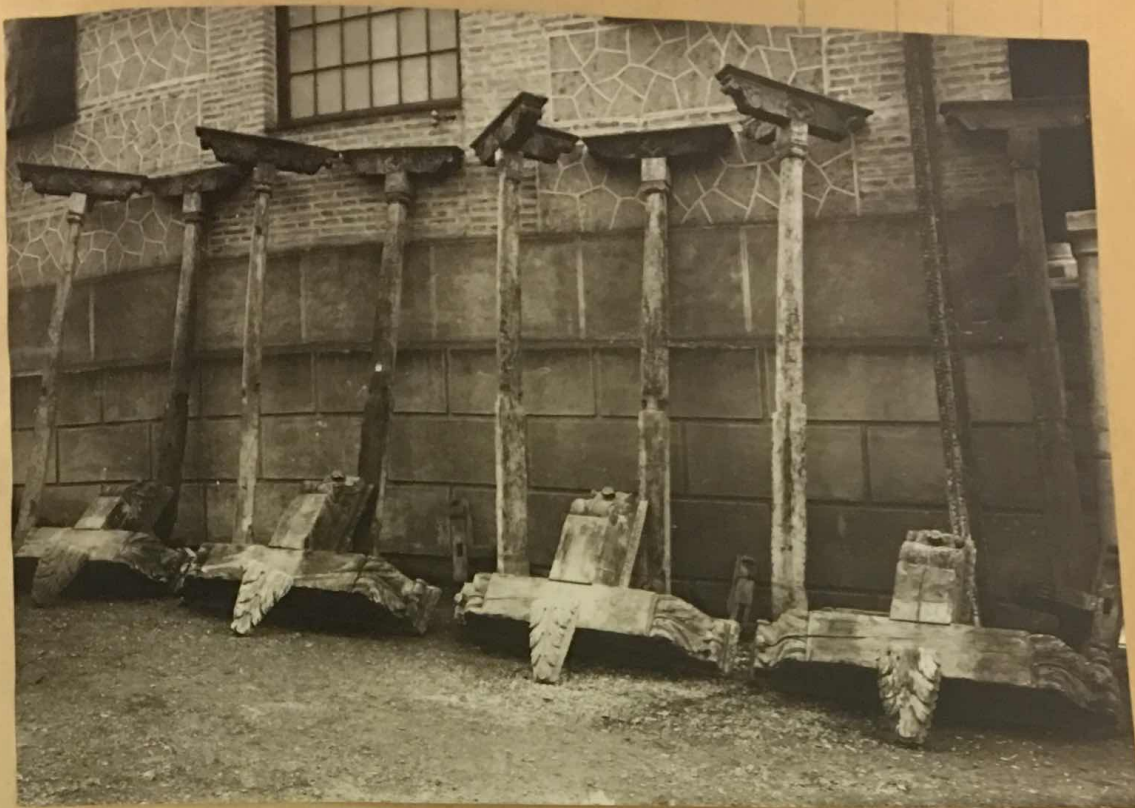
Renaissance - NO. 6 - 27'-7" X 14'-11" X 1'-5"
6 Panels like this
7 Beams - 14 Brackets

6 Panels like this - 14 Brackets
7 Beams

Renaissance - NO 7 - 27'-7" X 14'-11" X 1'-5"

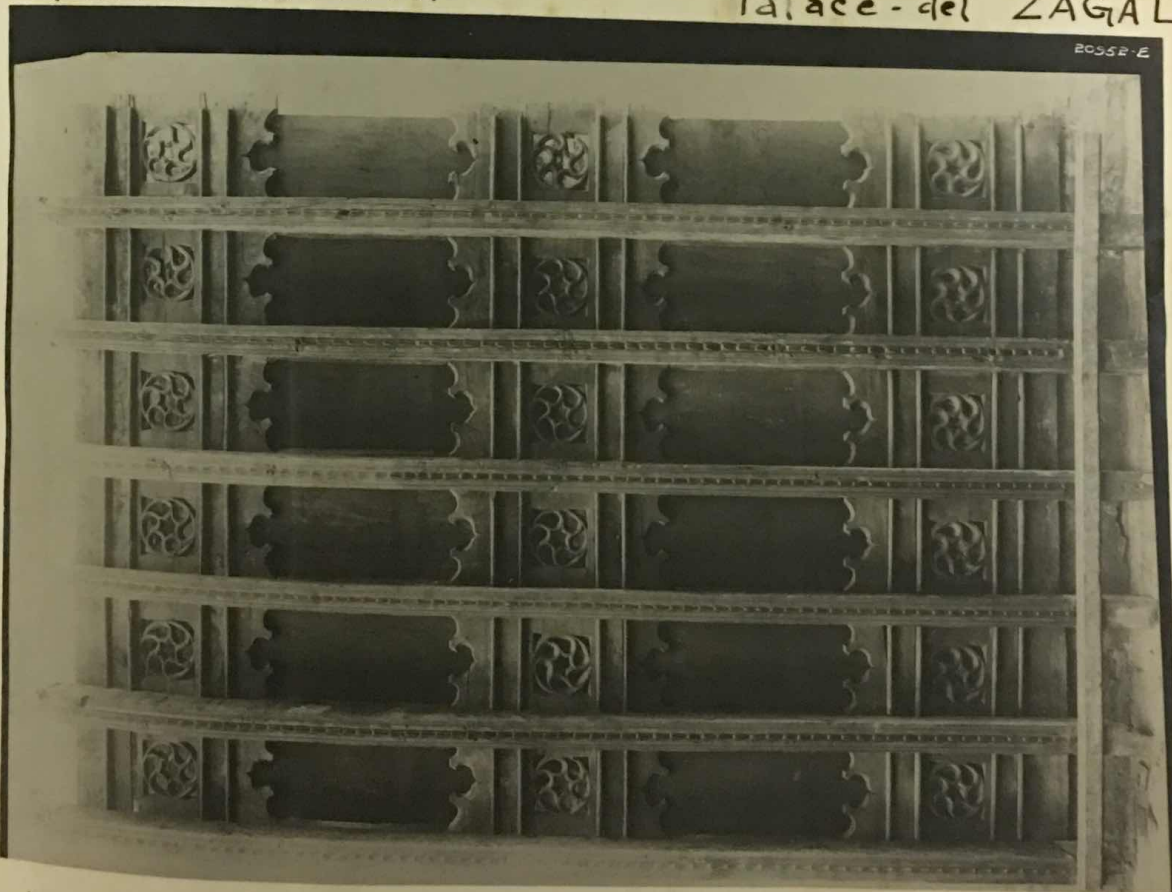




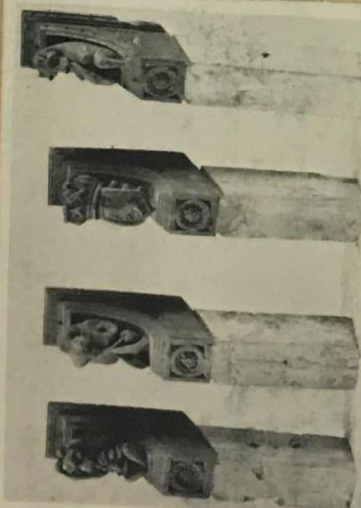
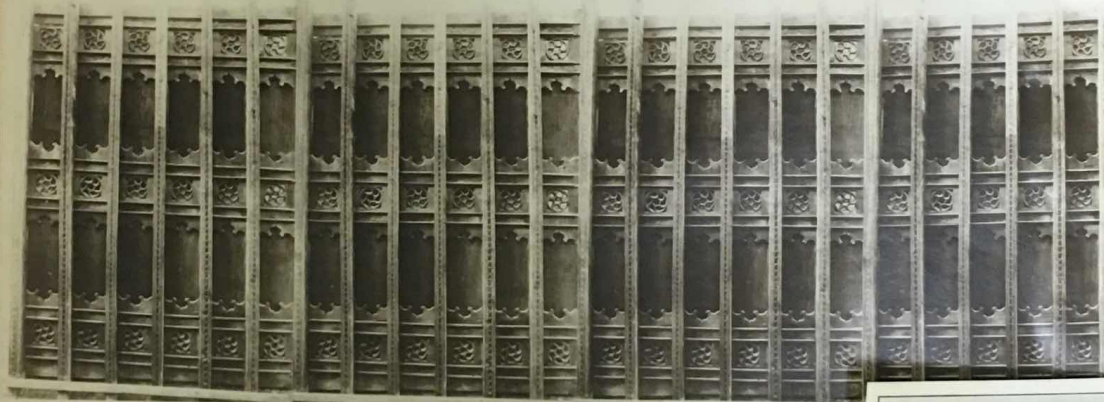


Guadix - SPAIN

Palace - del ZAGAL



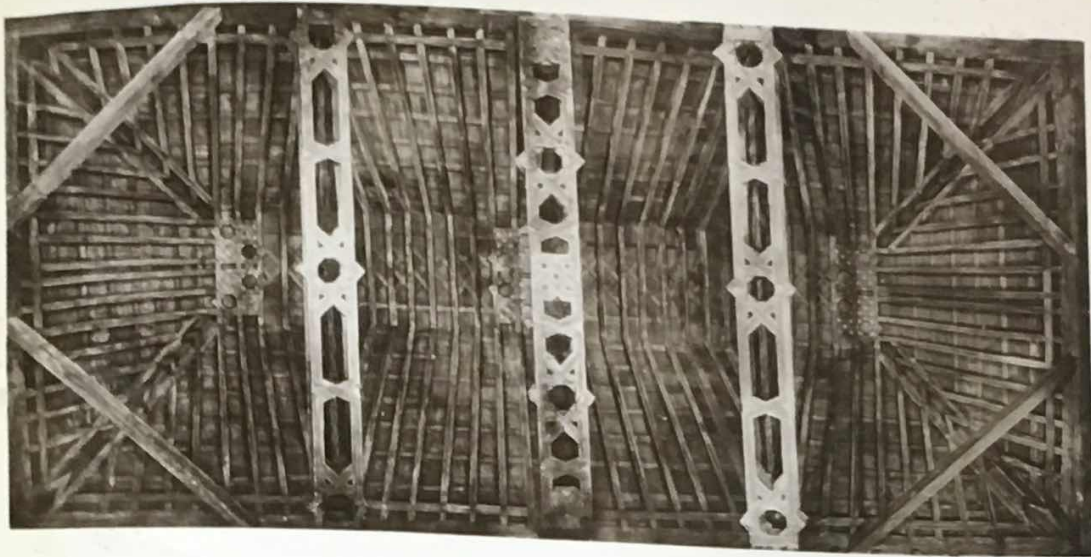
(Gothic) Detail of - NO 2 -



From "English Homes—The English Interior,"
Great Dister. The Great Hall, Northern Sussex.



No. 866. BEAUTIFULLY CARVED WOOD CEILING
SPANISH, EARLY 15th CENTURY



los que siguen: «en los efectos difieren las cosas pequeñas de las grandes, poco»; «muchas veces está el gesto en el instrumento y otras en no entendedor», «luego, todos ellos muy en consonancia con la literatura de la época.

Dedica la tercera parte á lo que él llama «Tratado de calibre». En el primero de los capítulos, que trata el calibre y primeras libras de bala, de hierro y de madera da una regla para hallar el diámetro, fundándose en las lecturas de Nicolás Tartaglia, Juan Pérez Moya, Capitán Rojas y Alberto Durero, y volviendo a dar una nueva nota de erudición dice «la cual en muchos filósofos de Delios, que se juntaron para duplicar el ara de Apolo, no la supieron». Termina esta tercera parte con un capítulo, dedicado á dar aún dicha línea (diámetro) en los cuerpos cúbicos.

Y aquí terminan los dos textos antiguos. Complétase el volumen que nos ocupa con la parte propia-mente aclaratoria que eleva al libro de ser un curioso documento de su época, á casi una obra actual y útil para todos aquellos que deseen un renacimiento de nuestro español antiguo. Consta este apéndice de unas Notas y de un Glosario. Las primeras aclaran exclusivamente el texto de Arenas, traduciendo

en lenguaje científico moderno lo vertido en aquéllas; y el segundo, que es un interesantísimo trabajo filológico de los términos empleados, indicando cuales cayeron en desuso y cuáles se perpetuaron en el lenguaje del oficio. En suma, un Glosario interesante, lleno de datos anecdóticos y curiosos y un serio estudio etimológico.

De especial interés es, entre otros, la explicación de la palabra *Alcalde Alarife*, en la cual se habla de la organización gremial de Sevilla en aquella época; en la que la Junta del gremio de carpinteros se componía del Alcalde Alarife (que lo fué López de Arenas), dos diputados y cuatro carpinteros compradores, jueces en los tribunales de exámenes á maestros alarifes; exámenes de los cuales se detallan las materias exigidas, y otros mil detalles llenos de interés que nos es imposible transcribir.

La obra, pues, del señor Sánchez Lefler es por demás digna de elogio; gracias á él se perpetúa este libro rarísimo, único en su clase y necesario para todo aquel que quiera hacer una investigación seria de lo que fué su primitivo arte español en lo que se refiere á esa *carpintería de lo blanco*, de las armaduras cuya ejemplaridad heredamos de los árabes y que nuestros constructores del día han olvidado por completo».

MUESTRA DE LAS FIGURAS

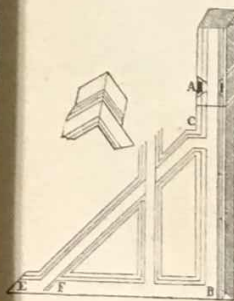


Fig. XIII.

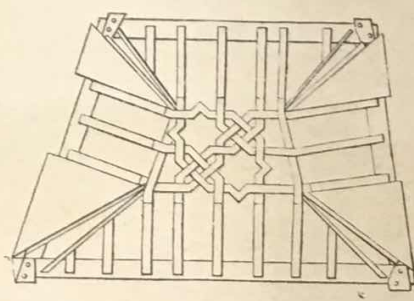


Fig. VIII.

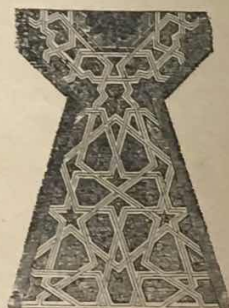


Fig. LXXVIII.

Un tomo en 4.º, lujosamente editado, con más de 200 páginas y setenta y ocho figuras en el texto, encuadernado con gran elegancia en tela, forrado con cubre-pollo de papel pergamino, grabado con el facsimil al natural de la cubierta de la primera edición.

Vale diez pesetas en toda España

Se enviará franco de porte (certificado) á los que le pidan directamente acompañando su importe en letra del Giro mutuo; Postal, ó de fácil cobro, para lo que bastará llenar el boleto que se acompaña.





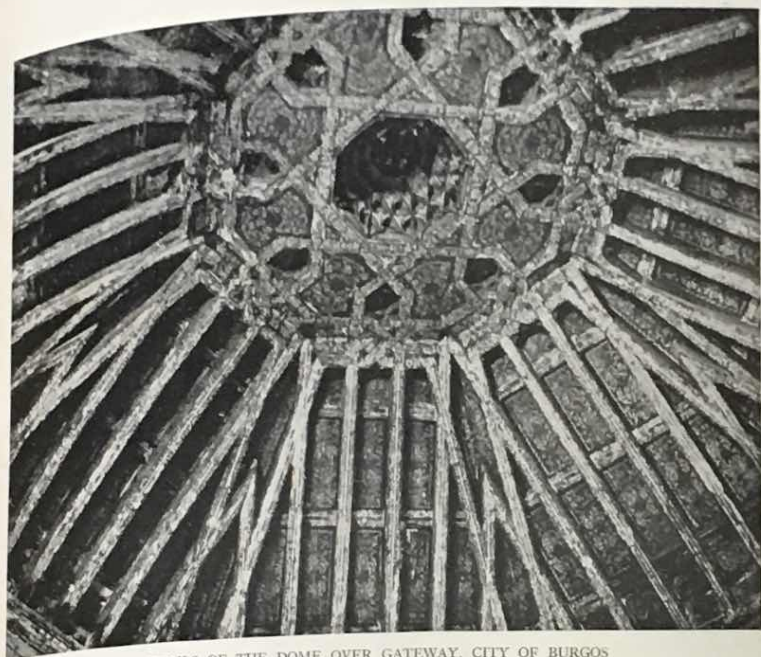
6328 Decorazioni nelle sale del Palazzo Spada Roma



SEVILLE, PALACE OF THE DUKE OF ALBA. XVI CENTURY. GROUND-FLOOR SALON WITH DECORATED BEAMED CEILING AND CARVED STUCCO FRIEZE. IN THE DRAWING FURNITURE OF THE PERIOD HAS BEEN INTRODUCED



Courtesy of Van Diemen and Company
JAN VAN EYCK'S "MADONNA OF YPRES" NOW IN AMERICA



DETAILS OF THE DOME OVER GATEWAY, CITY OF BURGOS

TAIL,
AMA

ig of a gar-
in W. E.
Madama,
lliam Hel-
ie courtesy
I review of
is issue

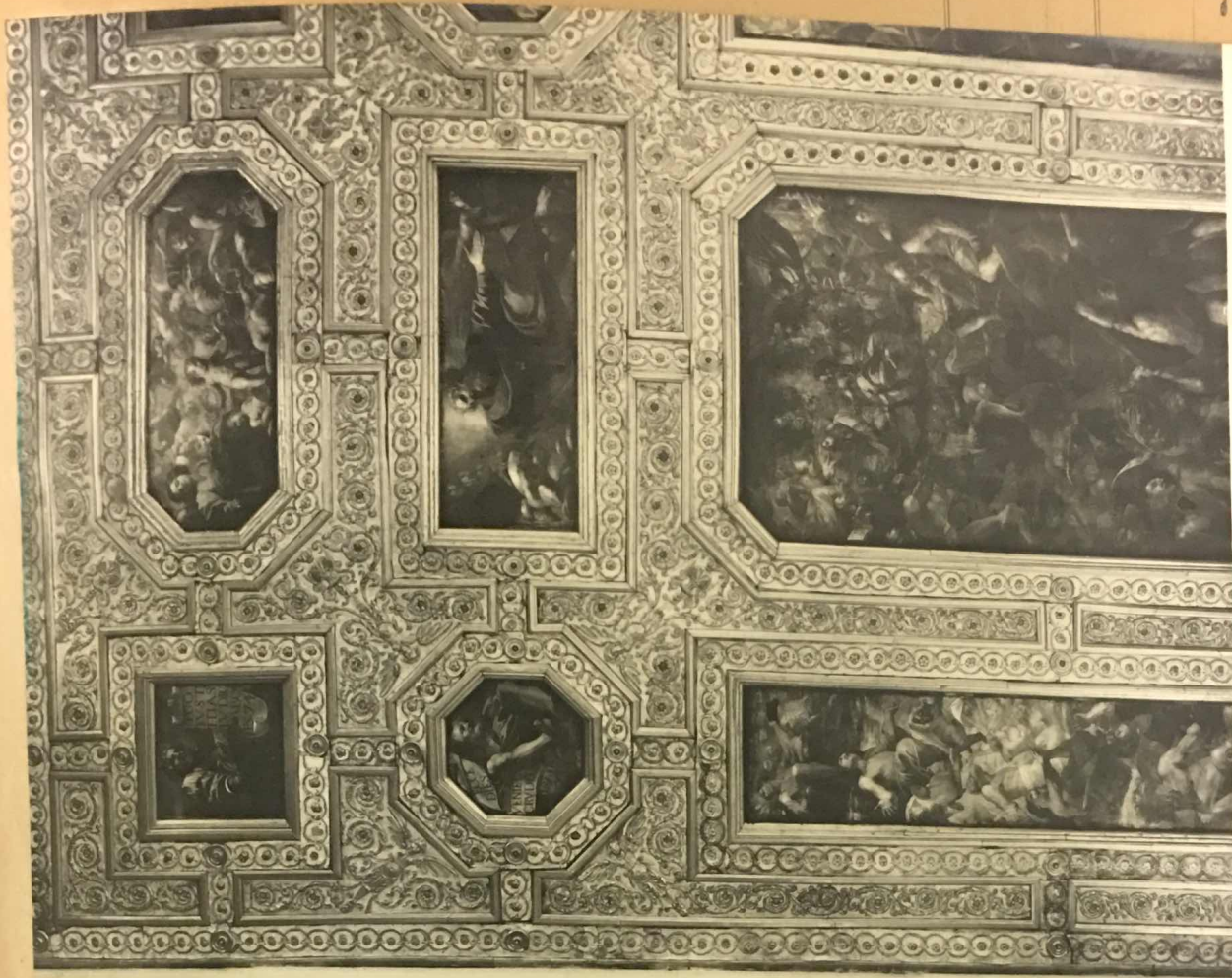




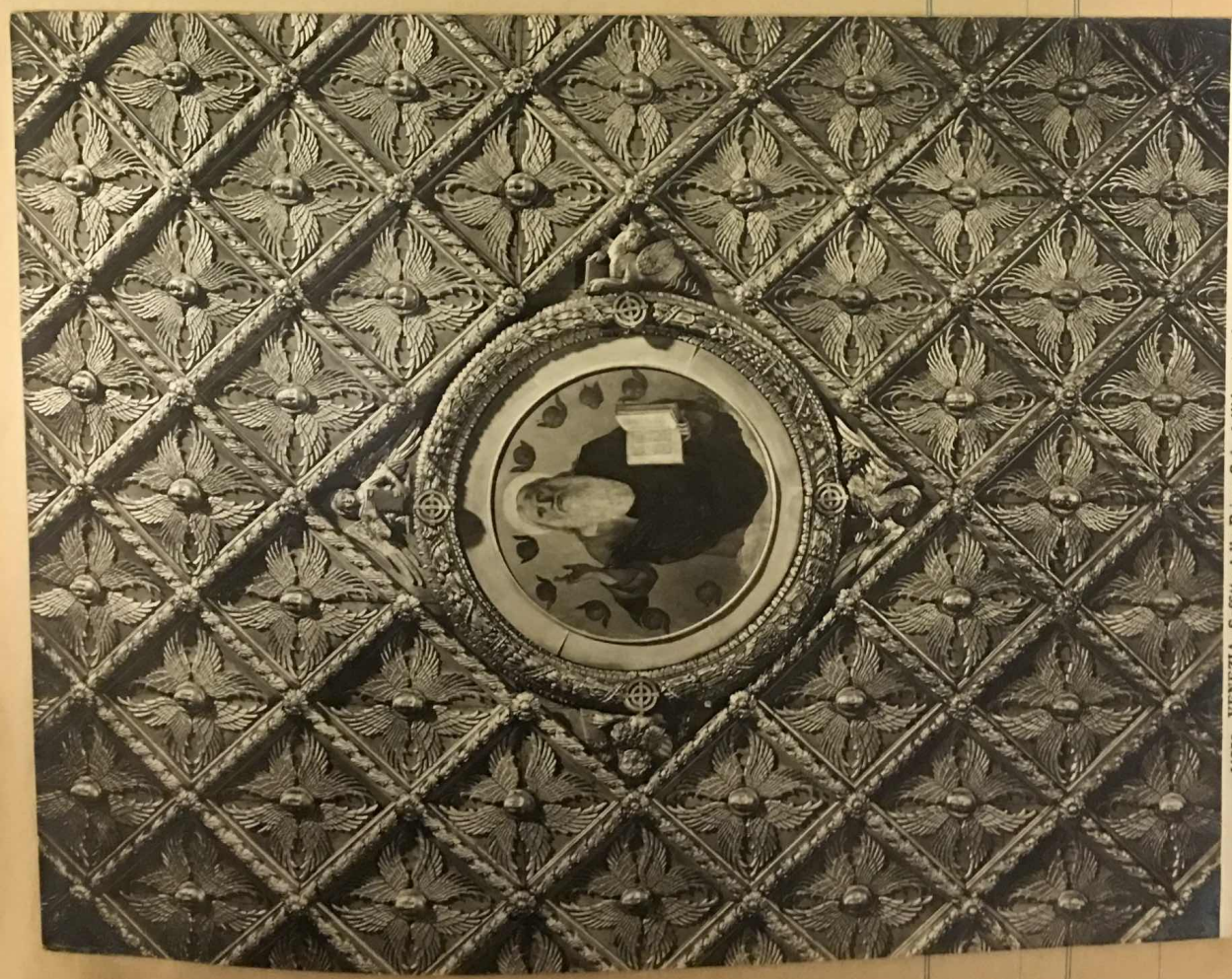
(Ed.^{na} Alinari) N.° 38001. ROMA - Biblioteca Vaticana. Particolare del Soffitto nel gran Salone di Sisto V. (XVI Sec.).



(Ed.^{na} Alinari) N.° 38038. ROMA - Vaticano. Logge di Gregorio XIII. Particolare della Decorazione. (XVI Sec.).



(Ed.: Alinari) N.° 36920. SIENA - Chiesa di S. Vigilio. Particolare del soffitto. R. Vanni.



14773 - VENEZIA - Soffitto della Prima Sala dell'Accademia - Ascheroni, Roma



Fotog. R. Mosconi

Villa Madama dettaglio Abside sinistro

Roma, N. 9480



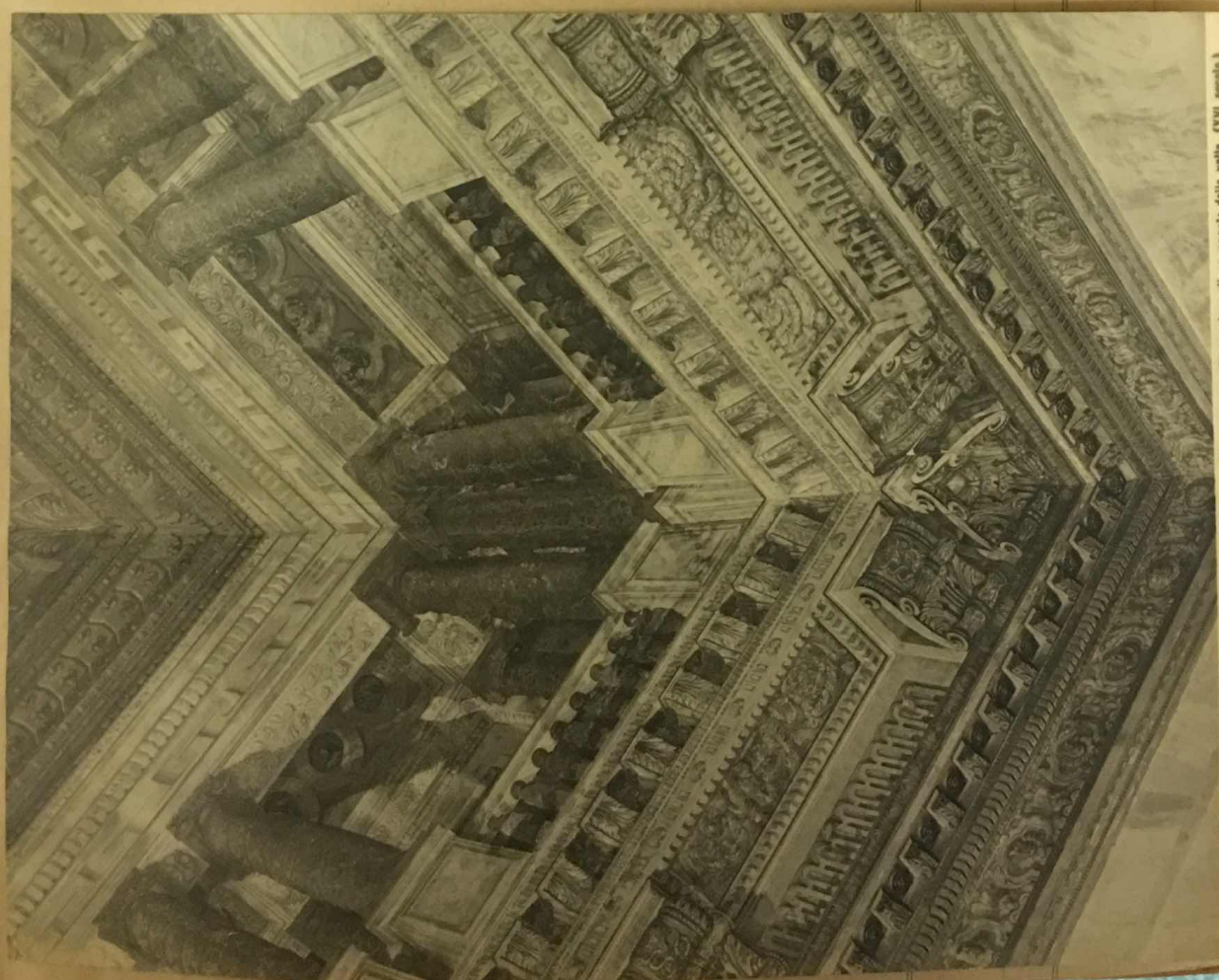
Fotog. R. Mosconi

Villa Madama dettaglio arco Absidale

Roma, N. 9483



22941 - CAPRAROLA - Palazzo Farnese - Sala dell'Ercole (con affreschi del Zuccari) Ripr. Int. - Anderson Roma.



(Ed. Alinari) N.° 18641. VENEZIA - Palazzo Reale. Anticamera della Biblioteca. Decorazione di un angolo della volta. (XVI secolo.)



Roma, N. 9508

Villa Madama, dettaglio festone Giulio Romano

Fotog. R. Mosconi



Roma, N. 9500

Villa Madama, dettaglio angolo sinistro

Fotog. R. Mosconi



Roma, N. 9488

Villa Madama dettaglio dell'arco maggiore

Fotog. R. Mosconi



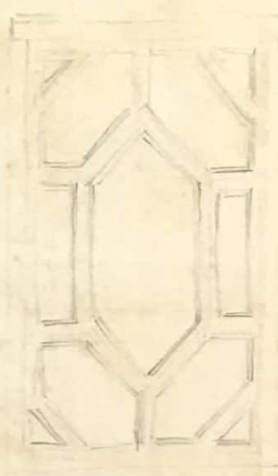
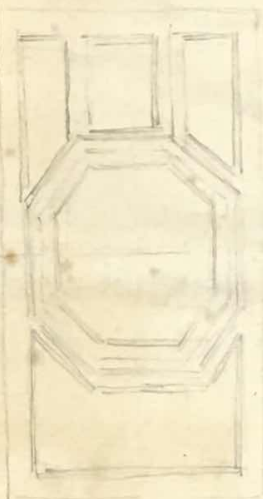
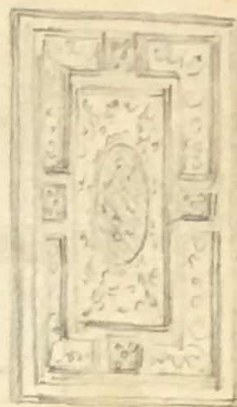
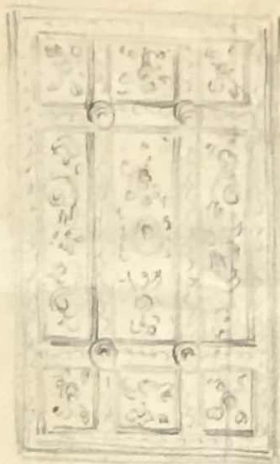
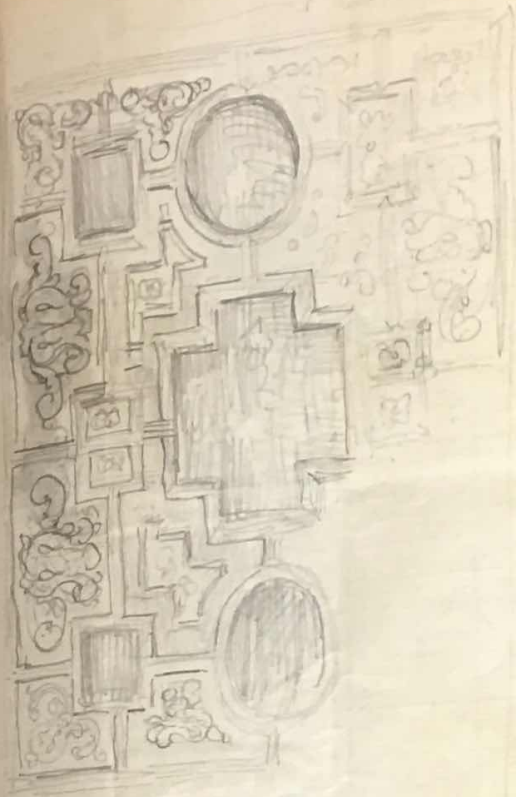
Roma, N. 9482

Villa Madama dettaglio Abside sinistra

Fotog. R. Mosconi

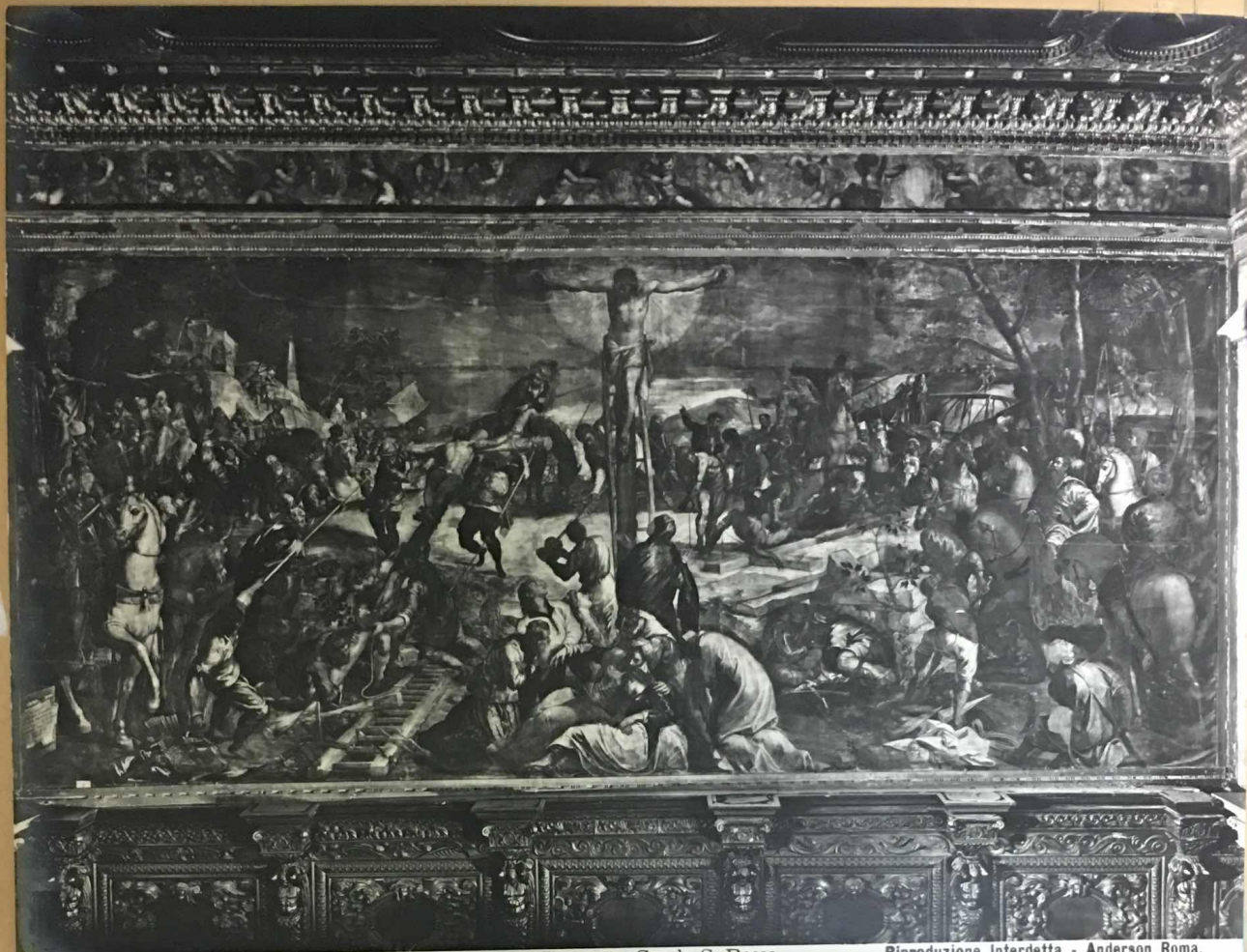


BARCELONA; RETROSPECTIVE EXPOSITION OF FURNITURE, 1924. SALON OF THE LATE XVII CENTURY, COPIED FROM THE SALA DE LA PANADERÍA IN THE AYUNTAMIENTO (CITY HALL) OF MADRID



Plum 200

over



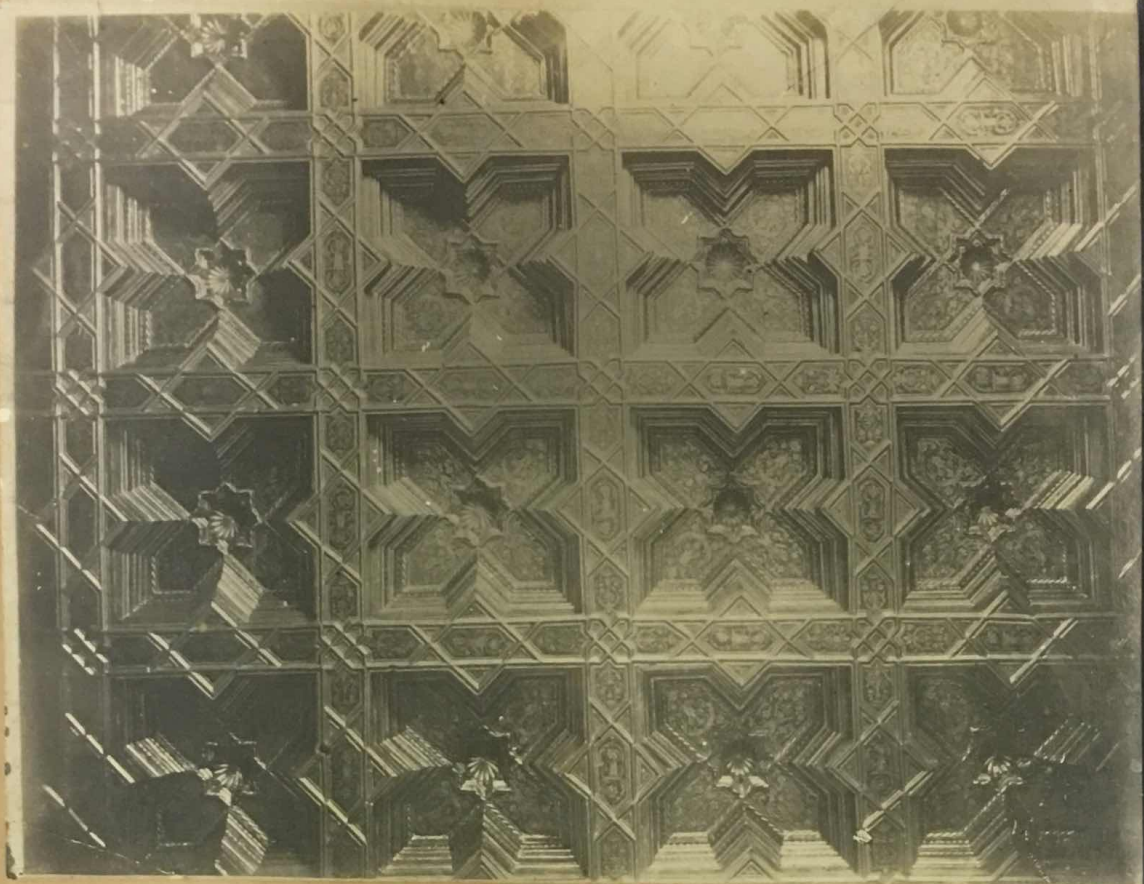
13640 VENEZIA - Crocifissione di N. S. (Tintoretto) Scuola S. Rocco

Riproduzione Interdetta - Anderson Roma.

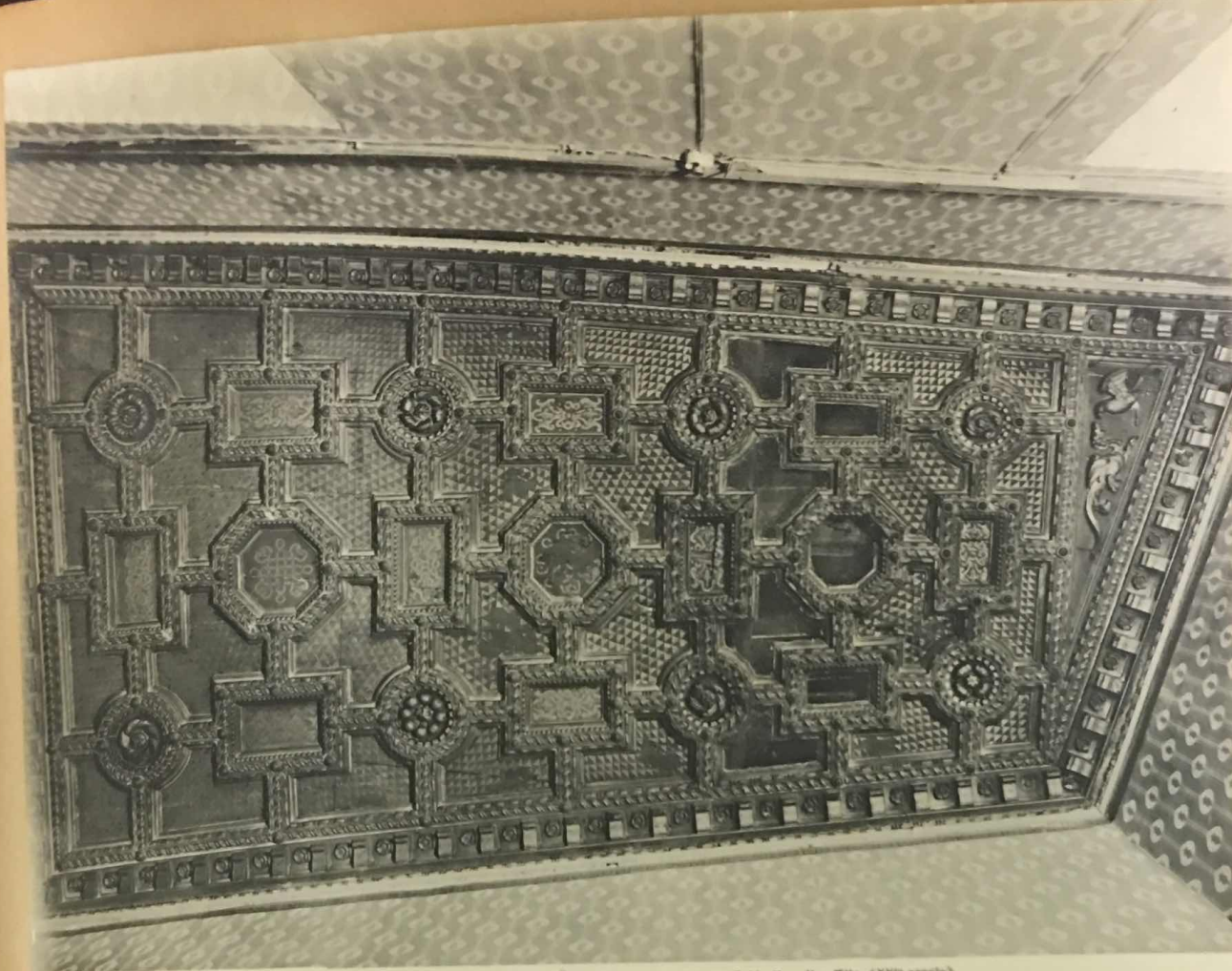


DINING ROOM, VILLA PALMIERI, FLORENCE

From "Italian Furniture and Interiors," by Geo. Leland Hunter. Courtesy of the Publishers, William Helburn, Inc., 418 Madison Ave., New York



(Ed. Alinari) P. I. N. 5174. CITTA DI CASTELLO - Chiesa di S. Francesco. Un dettaglio dell'Altare Maggiore. (XIII Secolo.)



(Ed. Alinari) N.° 28030. ROMA — Palazzo Massimo alle Colonne. Gabinetto — Il soffitto. (XVI° secolo).



(Ed. Alinari) P. L. N. 9042. SIENA — Cattedrale. Le sette età dell'Uomo, dettaglio del Pavimento. (Antonio Federighi.)



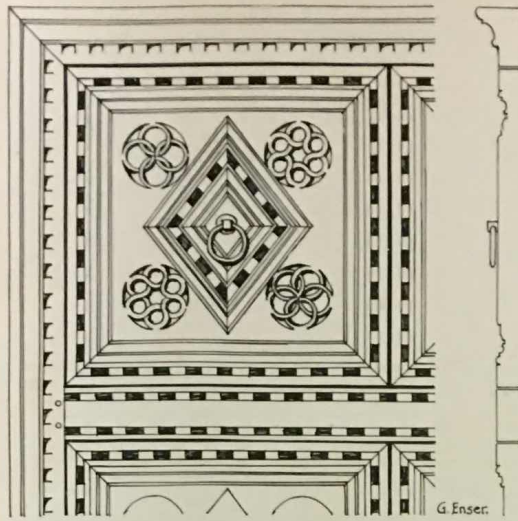
Roma N. 5740

Mosaico nel pavimento della Chiesa di S. Clemente

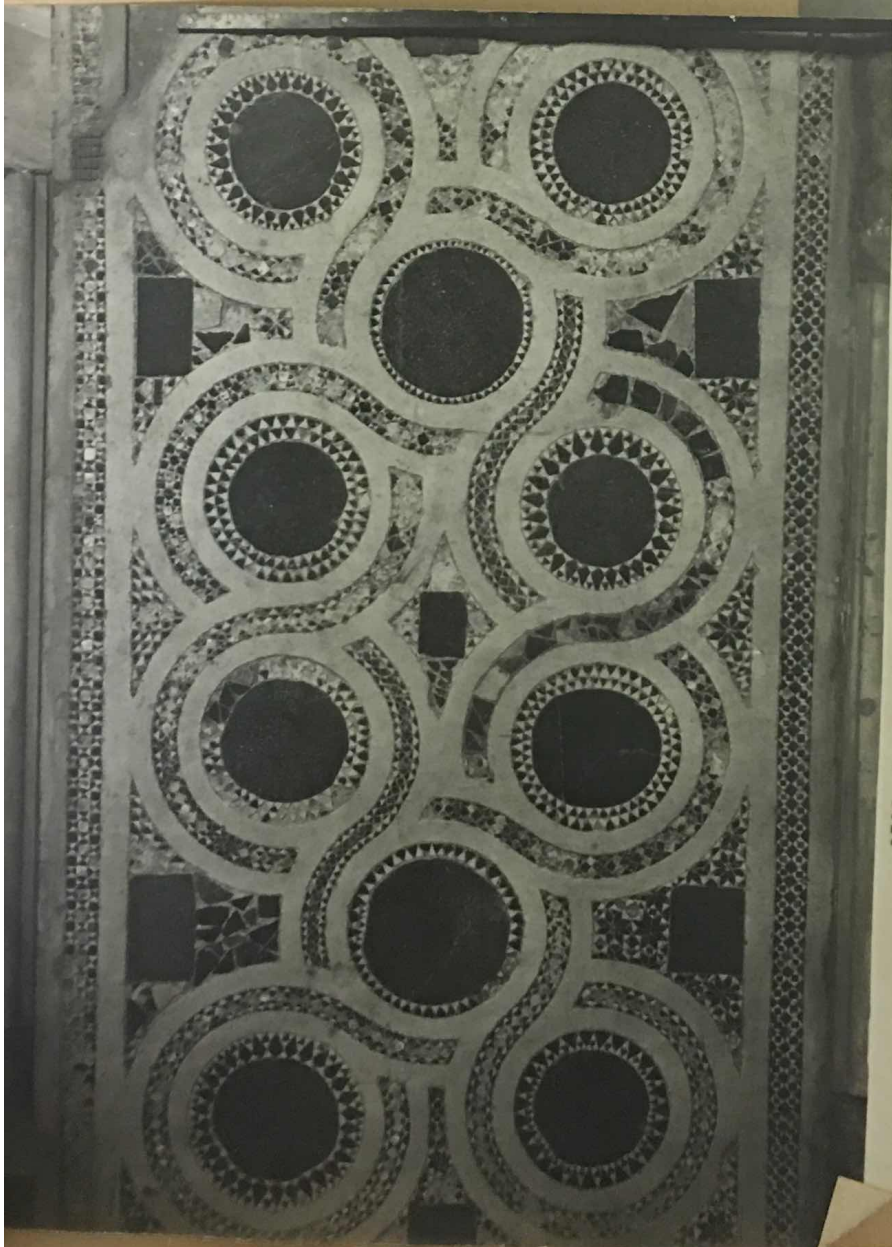
Fotogr. N. Mosconi



5790. Anagni - Cattedrale - Mosaico del pavimento



Detail Sacristy Cupboard-Santa Croce-Florence.



5798 Anagni - Cattedrale - Mosaici dettagli

BY STUDENTS
BEAUX ARTS
TECHNICAL SCHOOL OF DESIGN



(Ed. - Alinari) N. 28028. ROMA - Palazzo Massimo. Sala degli Arazzi - il soffitto. (1871 - 1880).



Ed. - Alinari 9515 N. 28187 FIRENZE - Palazzo Vecchio. Sala di Elisabetta da Tolosa. Un soffitto del soffitto. Firenze. Dal Teatro.



(Ed.^{na} Alinari) N.° 28001.a. ROMA — Palazzo Massimo alle Colonne. Portico, decorazione in stucco del soffitto. (XVI^o secolo).



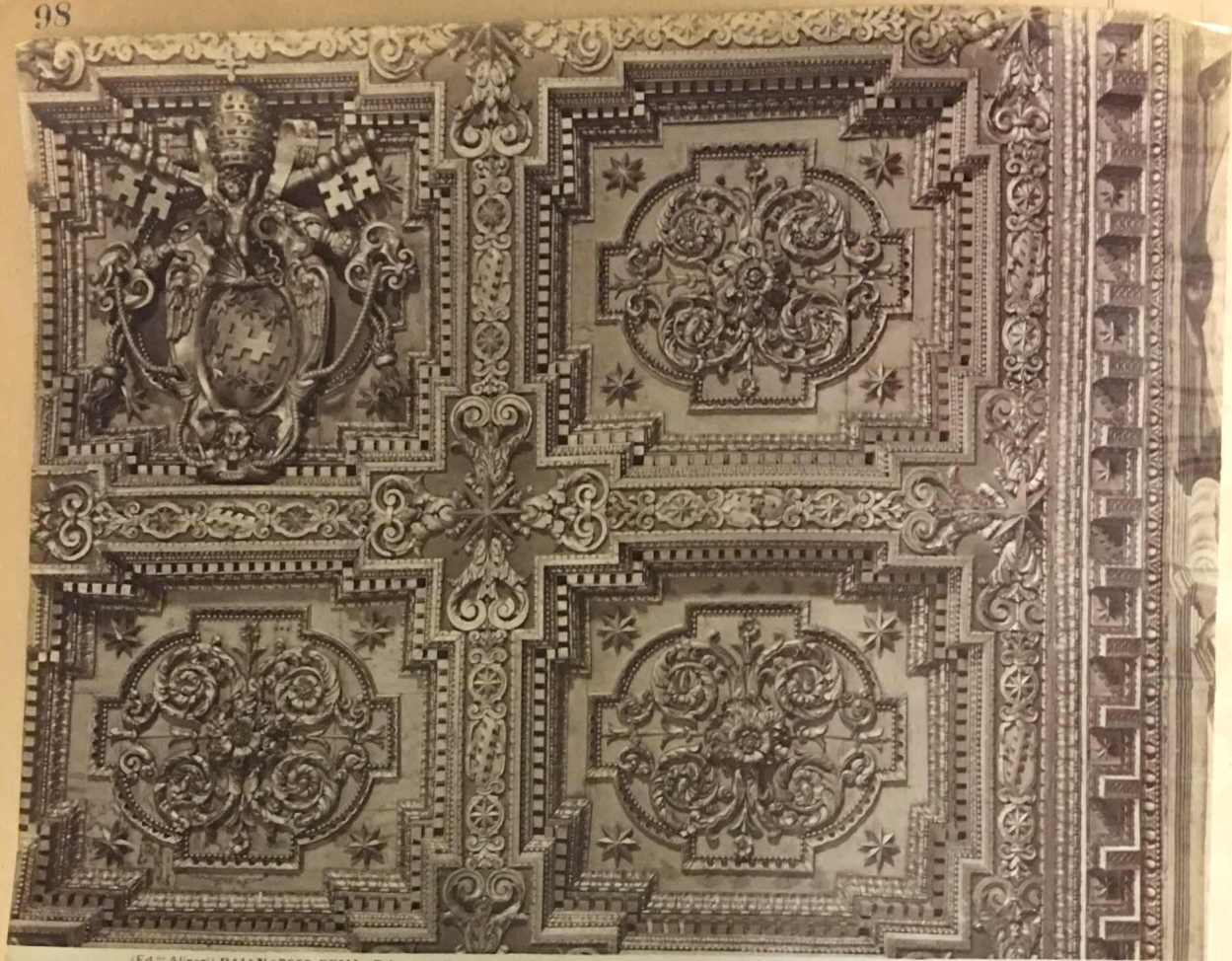
(Ed.^{na} Alinari) N.° 20984. PERUGIA — Pinacoteca Vannucci. Sala dell'Angelico, particolare del Soffitto. (Maso Papacella, XVI Secolo).



(Ed. - Alinari) P. 1. - M. 18781. MANTOVA - Palazzo Ducale. Sala del Giuramento. Particolare del soffitto. (XVI secolo.)



(Ed. - Alinari) P. 1. - M. 28048. ROMA - Palazzo Massimo alle Colonne. Piccola cappella - la soffitta in legno scolpito e pannelli dipinti. (XVI secolo.)



(Ed. Alinari) P. I. N. 7060. ROMA - Palazzo Vaticano, Appartamenti privati di Sua Santità. Sala del Concistoro, un dettaglio del soffitto. (XVII secolo.)



(Ed. Alinari) P. I. N. 17550. URBINO - Marche, Palazzo Ducale, Gabinetto del Duca. Una parte del soffitto riccamente scolpito. (XV secolo.)



(Ed. Alinari) P. I. N. 12882. VENEZIA - Palazzo Ducale, Museo Archeologico. Sala degli Scariatti, dettaglio del soffitto. (Del Rinascimento)



(Ed. Alinari) P. I. N. 13020. VENEZIA - Scuola di San Marco. Parte di un soffitto in legno al primo piano. (XV secolo)



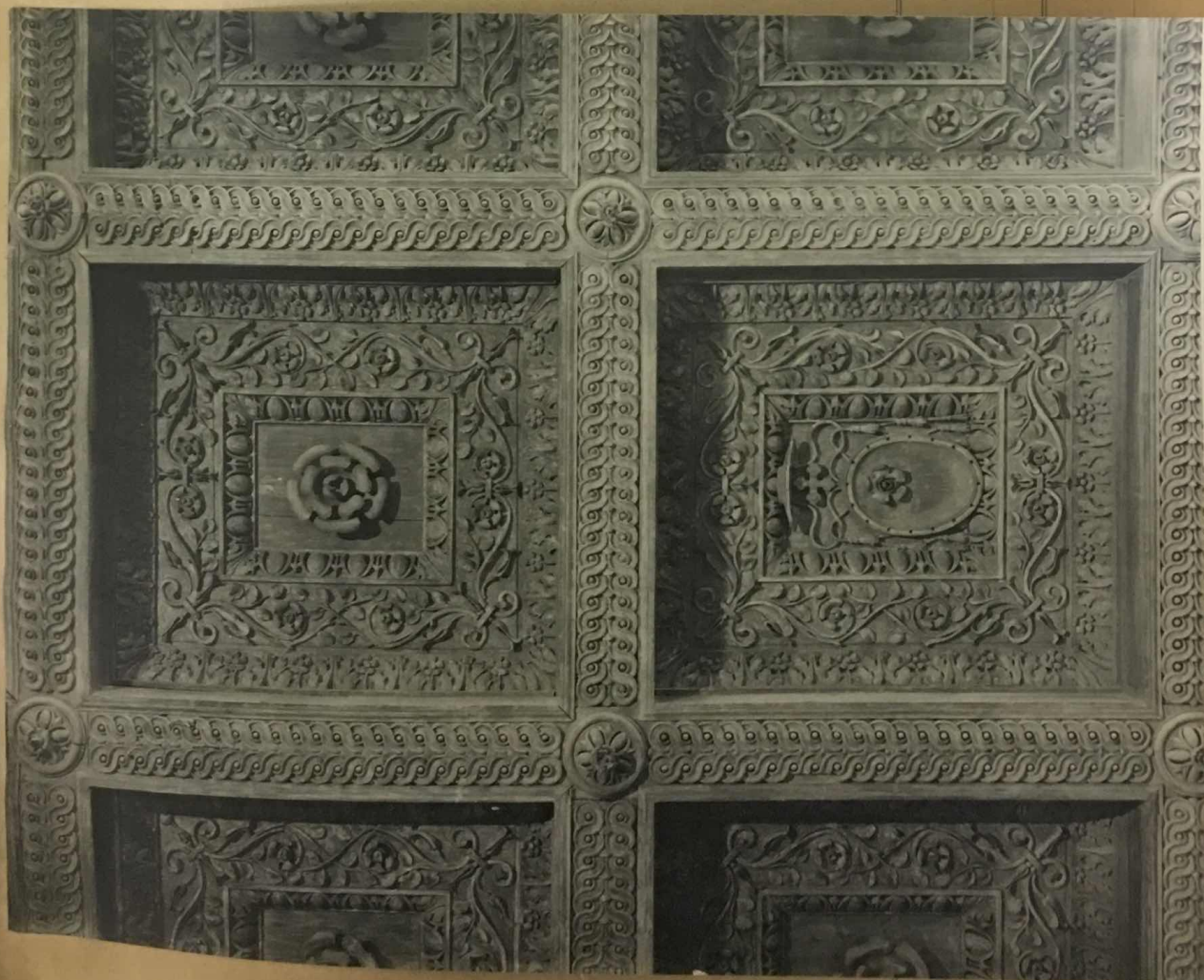
14749 - VENEZIA - Dettaglio del soffitto della prima sala dell'Accademia - Anderson, Roma



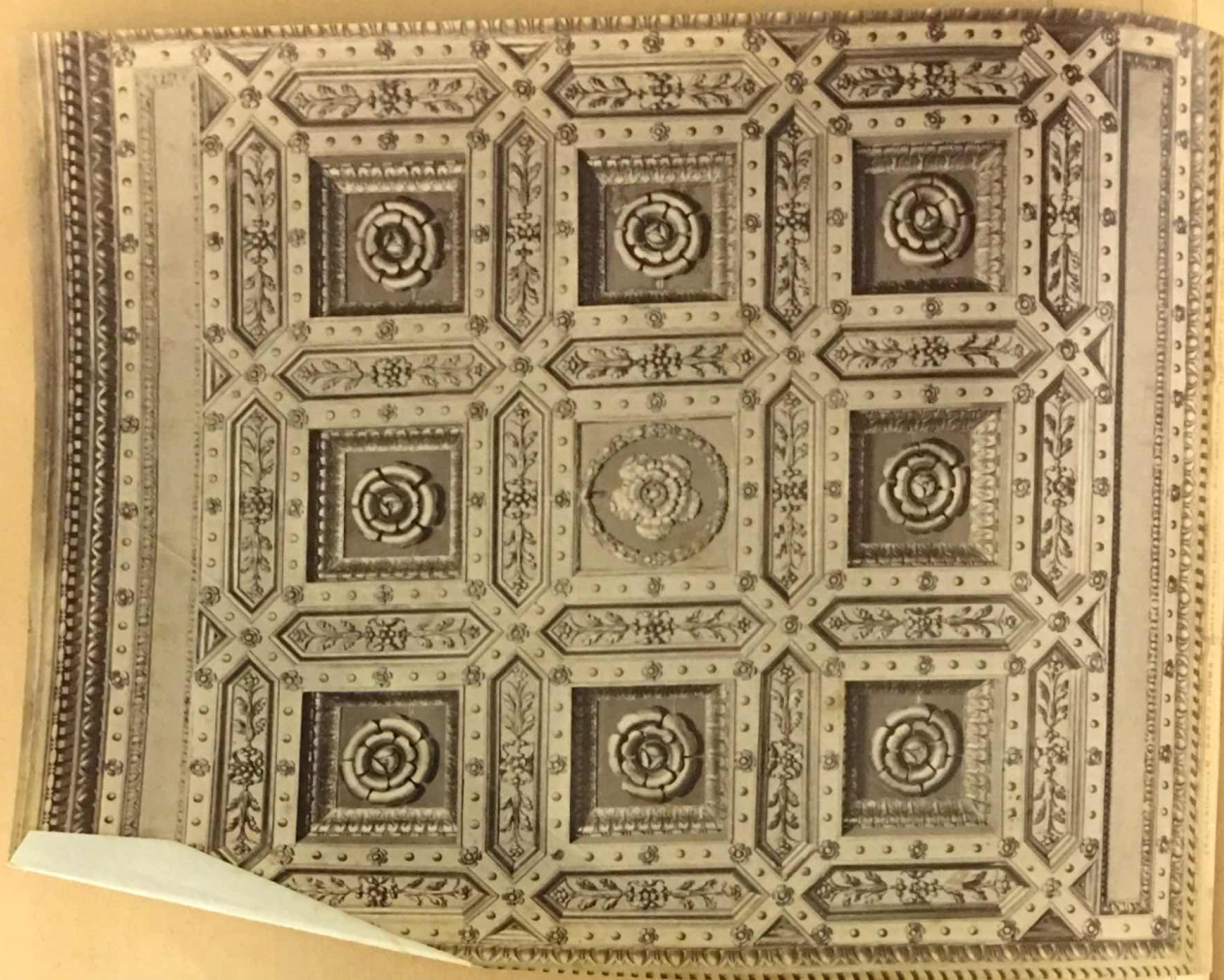
14417 VENEZIA Il soffitto della sala degli Scarlatti Scarpagnini Mus. Arch. Anderson - Roma

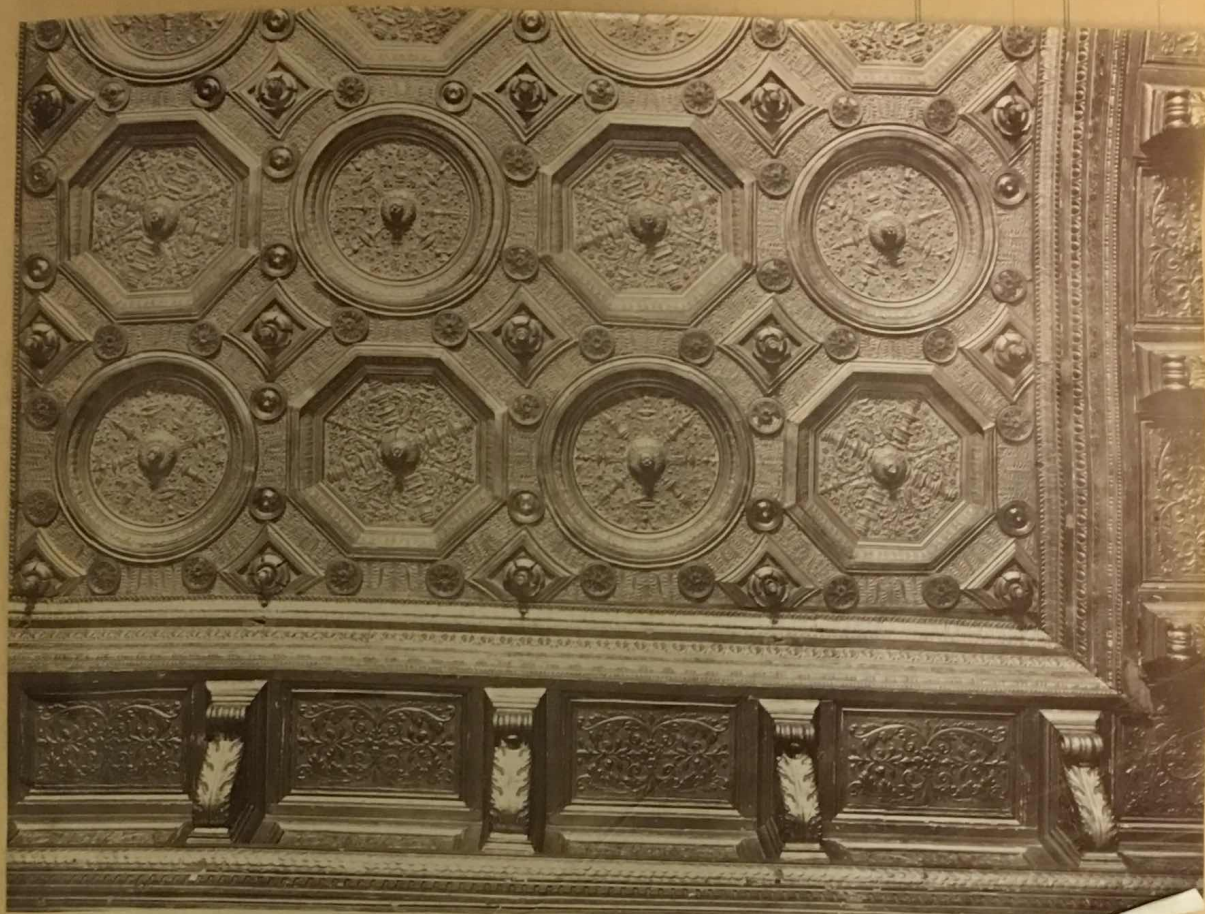


N. 1007 VINTOVA - Palazzo Medici - Dettaglio della volta.



(Ed. - Alinari) N. 28550. ROMA - Palazzo della Cancelleria - Salone dei cento e più. Un particolare del soffitto. (XVI secolo)

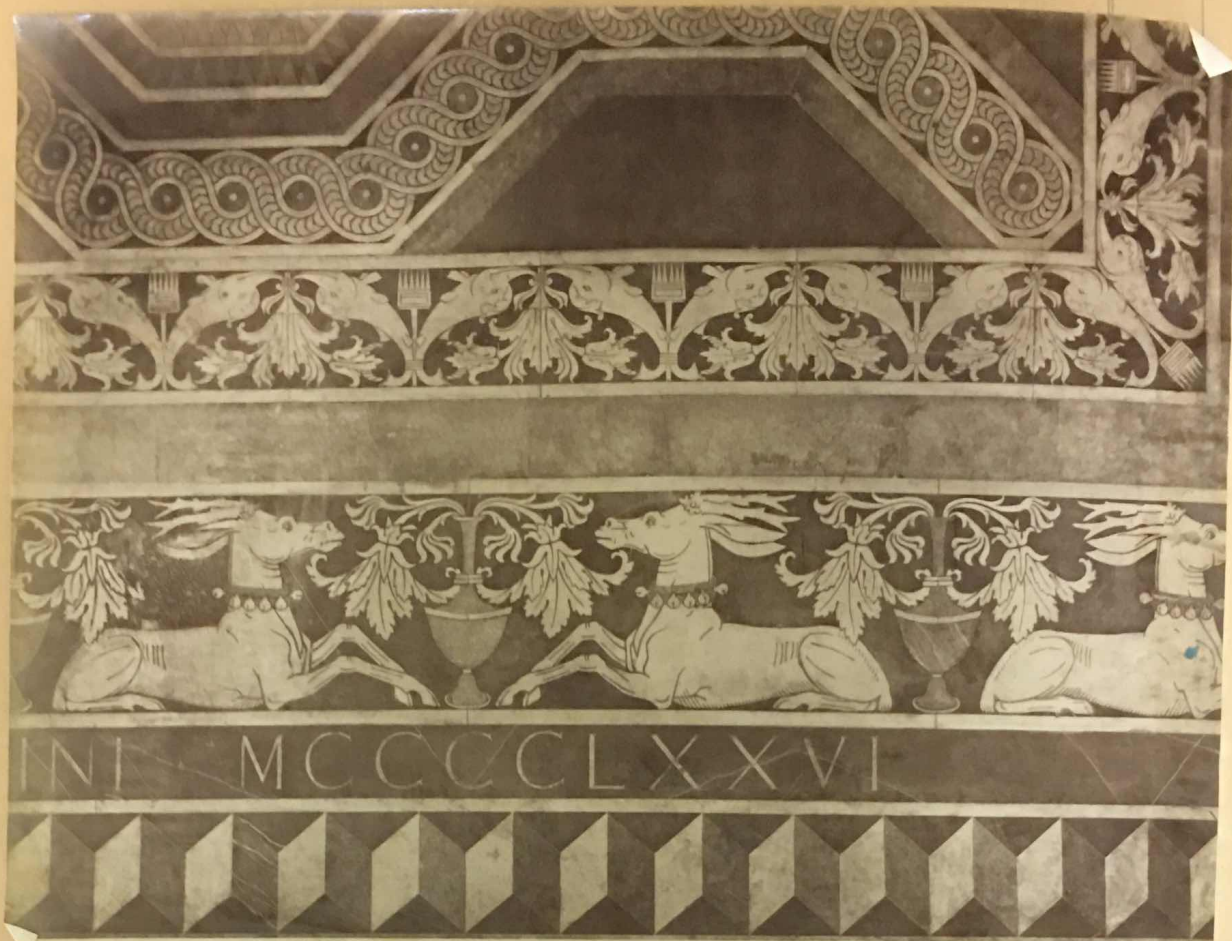




(E4^m Alinari) D. 1.1. N. 18660 MANTOVA - Palazzo Ducale. Dettaglio di un soffitto in legno di una sala degli appartamenti ducali. (XV secolo)



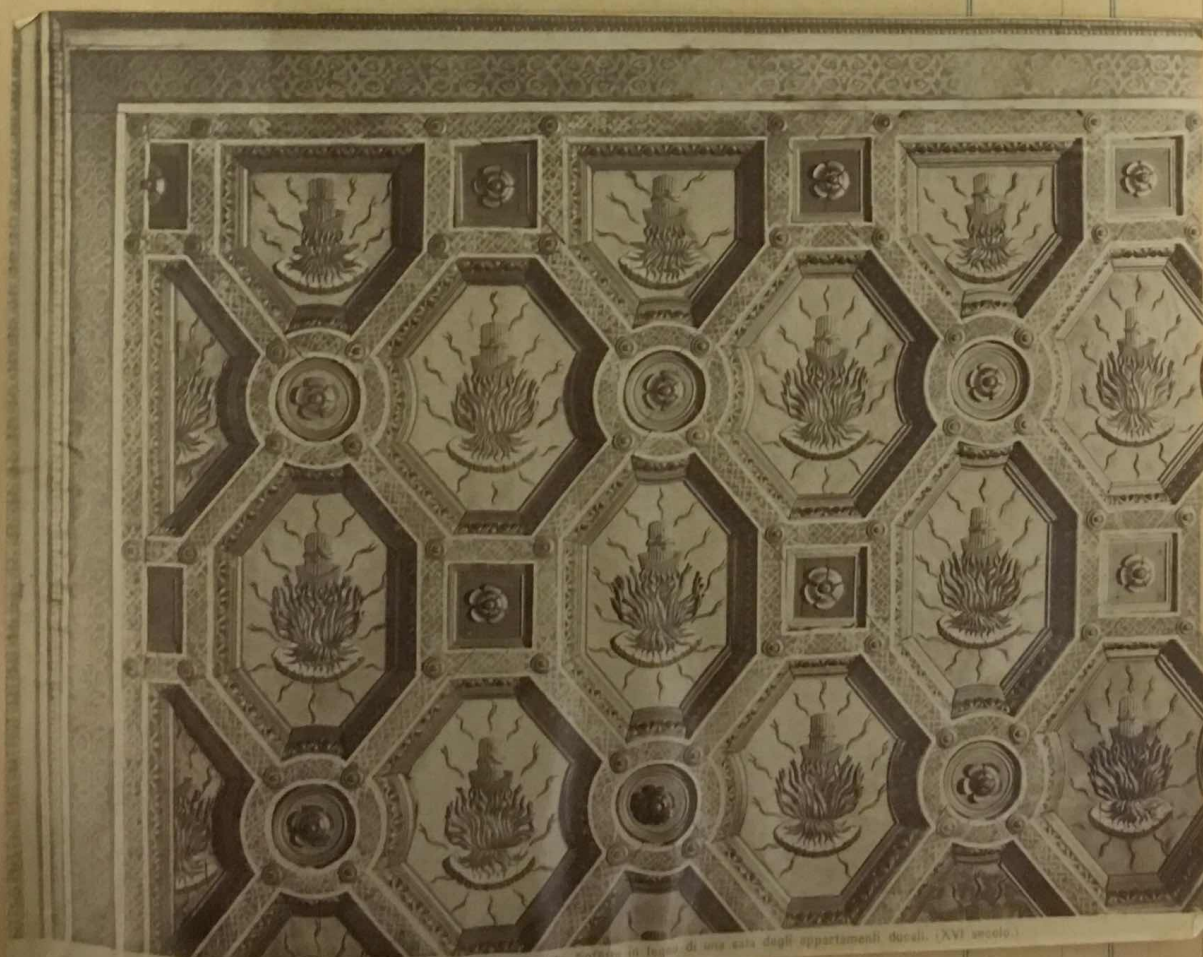
(E4^m Alinari) P. 1.1. N. 4916 MANTOVA - Palazzo Ducale. Fregiate munitarie di legno. (XV secolo)



(Ed. Alinari) P. L. N. 9043. SIENA - Cattedrale. Parte del Fregio attorno alle sette età dell'Uomo, dettaglio del Pavimento. (Ant. Federighi.)



(Ed. Alinari) N. 28027. ROMA - Palazzo Massimo alle Colonne. Piccolo Gabinetto - Particolare del soffitto. (XVI° secolo).



INTÉRIEURS DE PALAIS ET CHATEAUX

Pl. 12



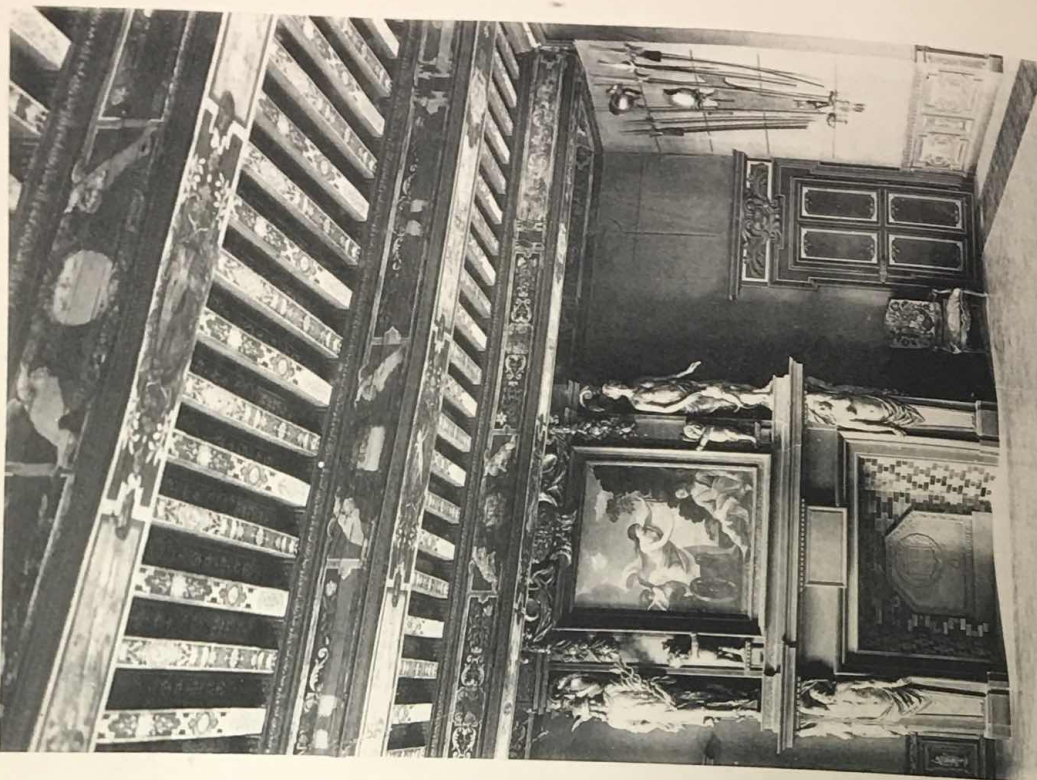
At Courmel, 1844, Embassy de Mexico, 1844, Paris

CHATEAU DE CHARENTON. — Salle des Quatre

des Quatre, 1844, Paris

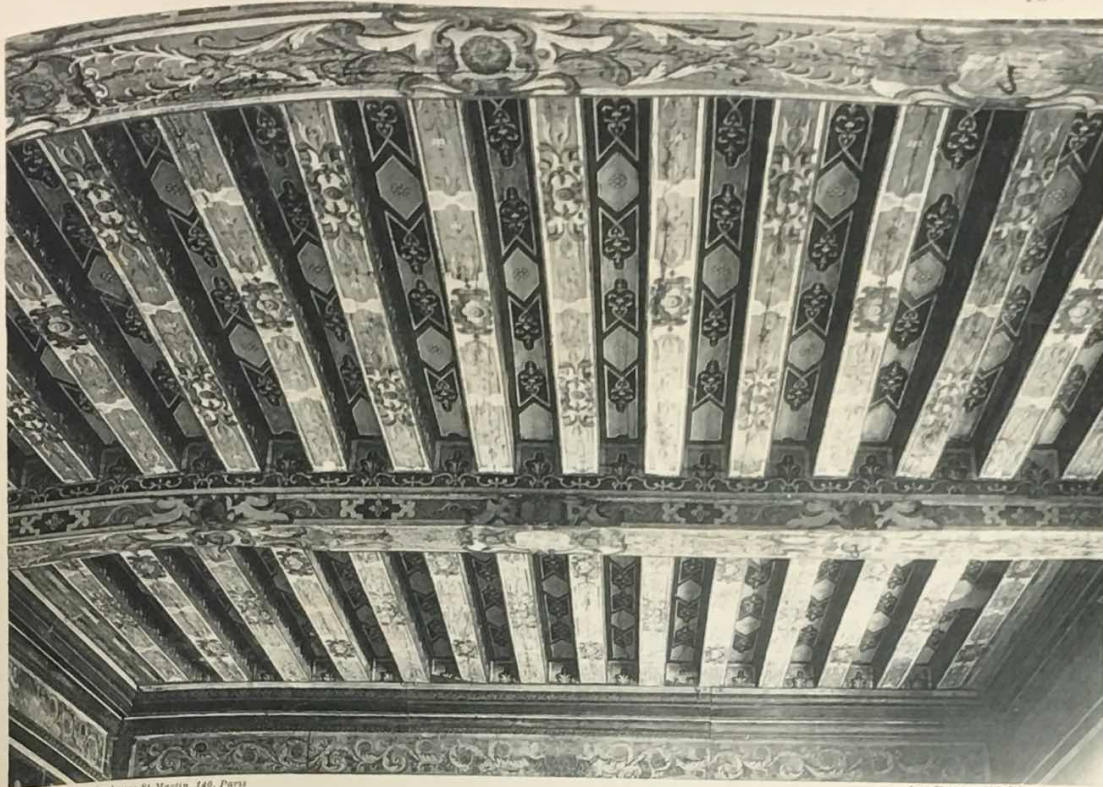
INTÉRIEURS DE PALAIS ET CHATEAUX

Pl. 15



At Courmel, 1844, Embassy de Mexico, 1844, Paris

CHATEAU DE CHARENTON. — Salle des Quatre



Ar. Guérinet, éd., Faubourg St-Martin, 140, Paris

Des. Photo Lecomte, Châteaudeux.

CHATEAU DE CHEVERNY



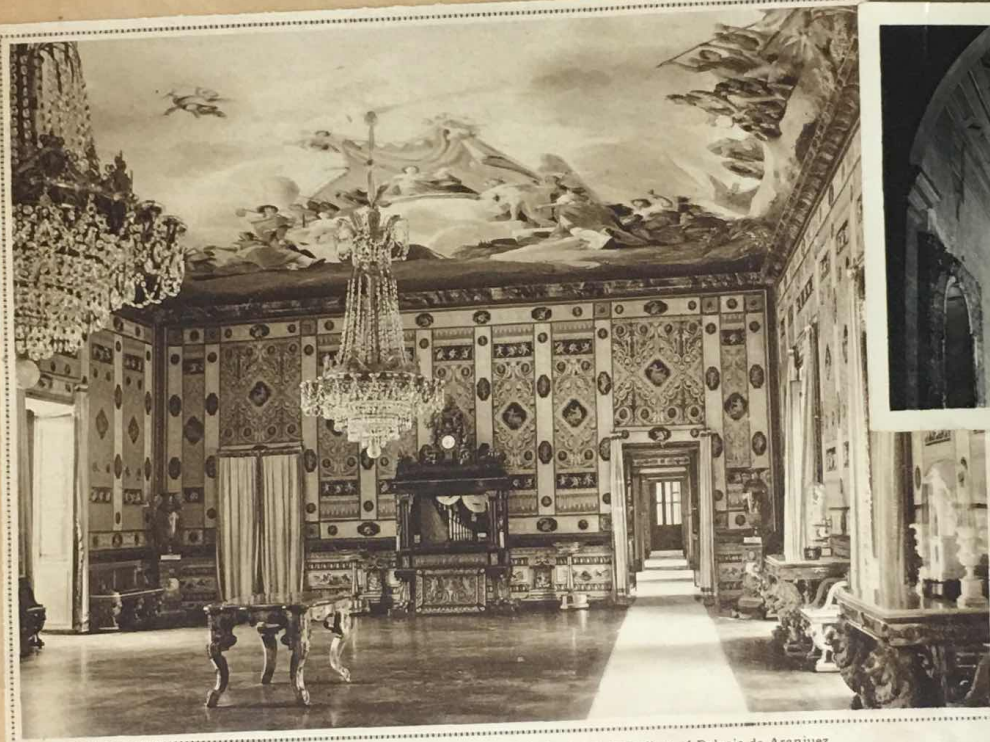
Ar. Guérinet, éd., Faubourg St-Martin, 140, Paris

Des. Photo Lecomte, Châteaudeux.

CHATEAU DE CHEVERNY.



Inlaid Room, Sizergh Castle, Westmoreland, about 1575

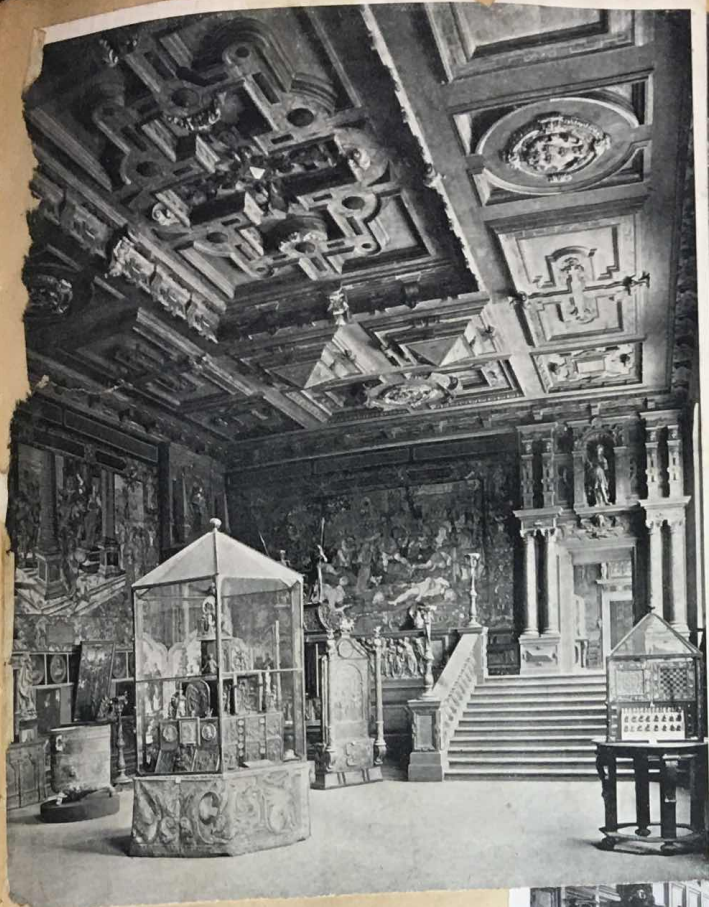


Salón de baile en la «Casita del Príncipe» («Casa del Labrador»), inmediata al Palacio de Aranjuez

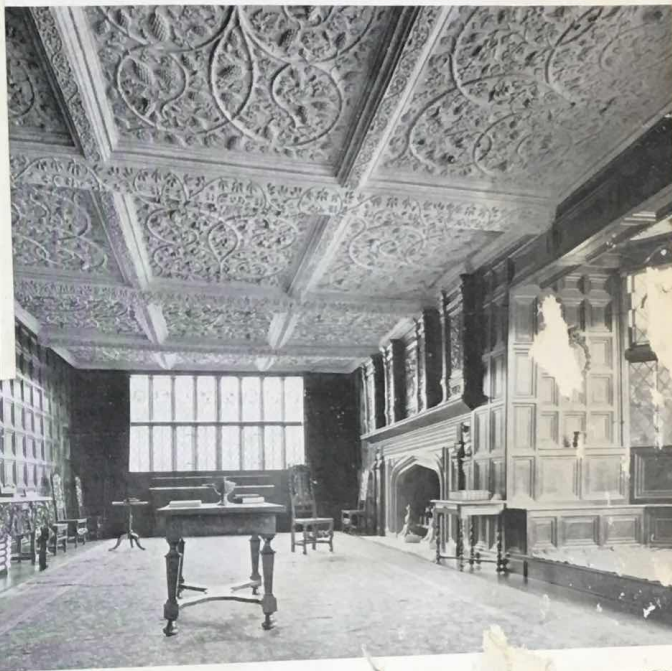


A T-SHAPED PORCH GIVES ENTRANCE TO THE CASTLE OF THIENE

Not so very long ago this splendid fourteenth century castle standing ten miles out from Vicenza was the residence of Count Colleoni, the last descendant of the Venetian Captain; since his death it has become the property of his nephew, the Count of Thiene



THE COUNCIL CHAMBER IN THE TOWN HALL AT STERZING. Vienna.



S.—THE STUCCO PARLOUR

The ceiling a good example of early Elizabethan

Copyright.

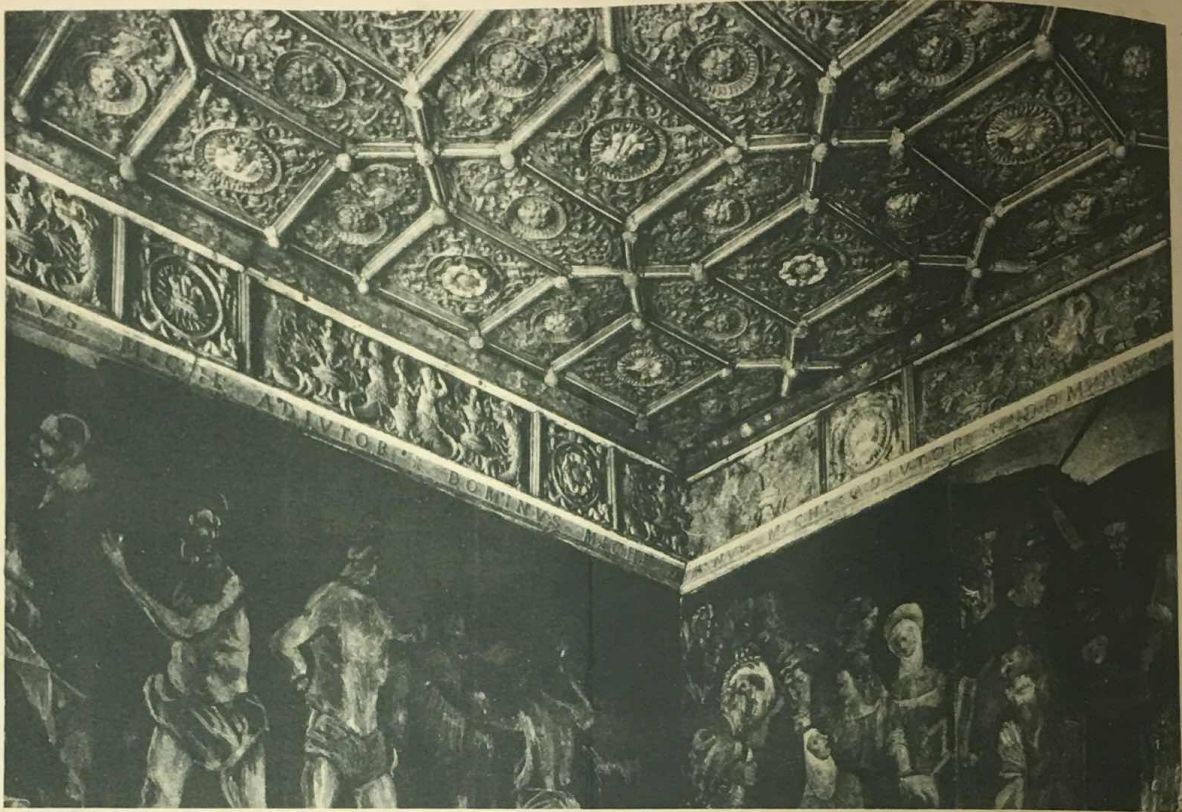


9.—DETAIL OF CEILING.

Panels of vine, roses, pomegranates, etc. Hops or "COUNTRY"



En el admirable palacete que Carlos IV mandó construir y decoró para su hijo, hay una admirable galería de esculturas

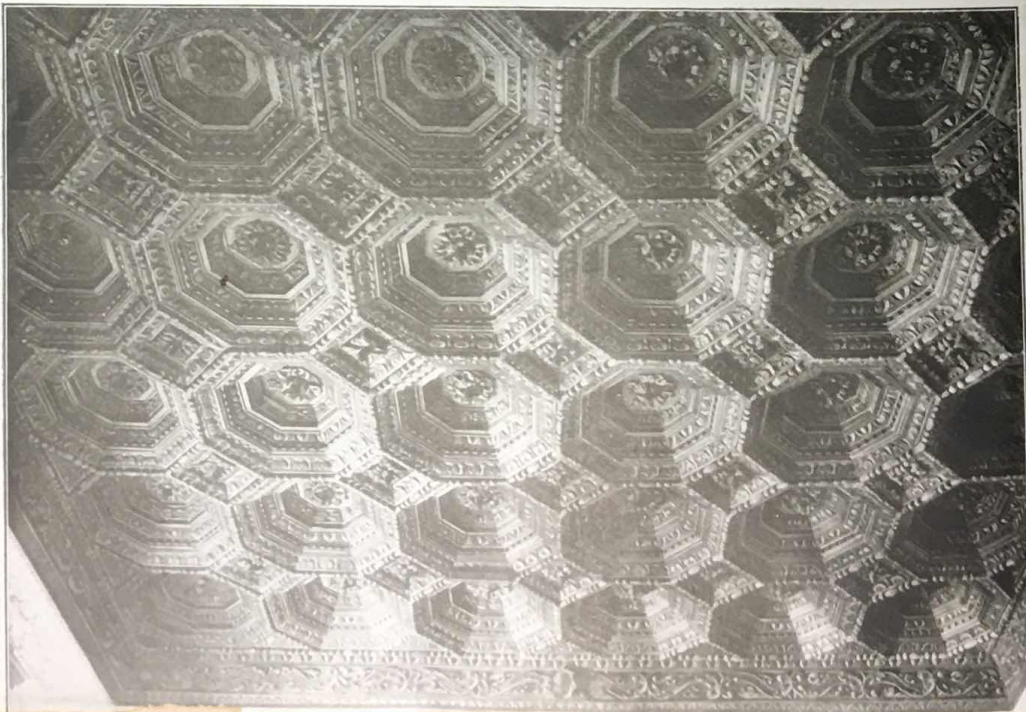


THE AMERICAN ARCHITECT

CEILING IN HAMPTON COURT PALACE, ENGLAND

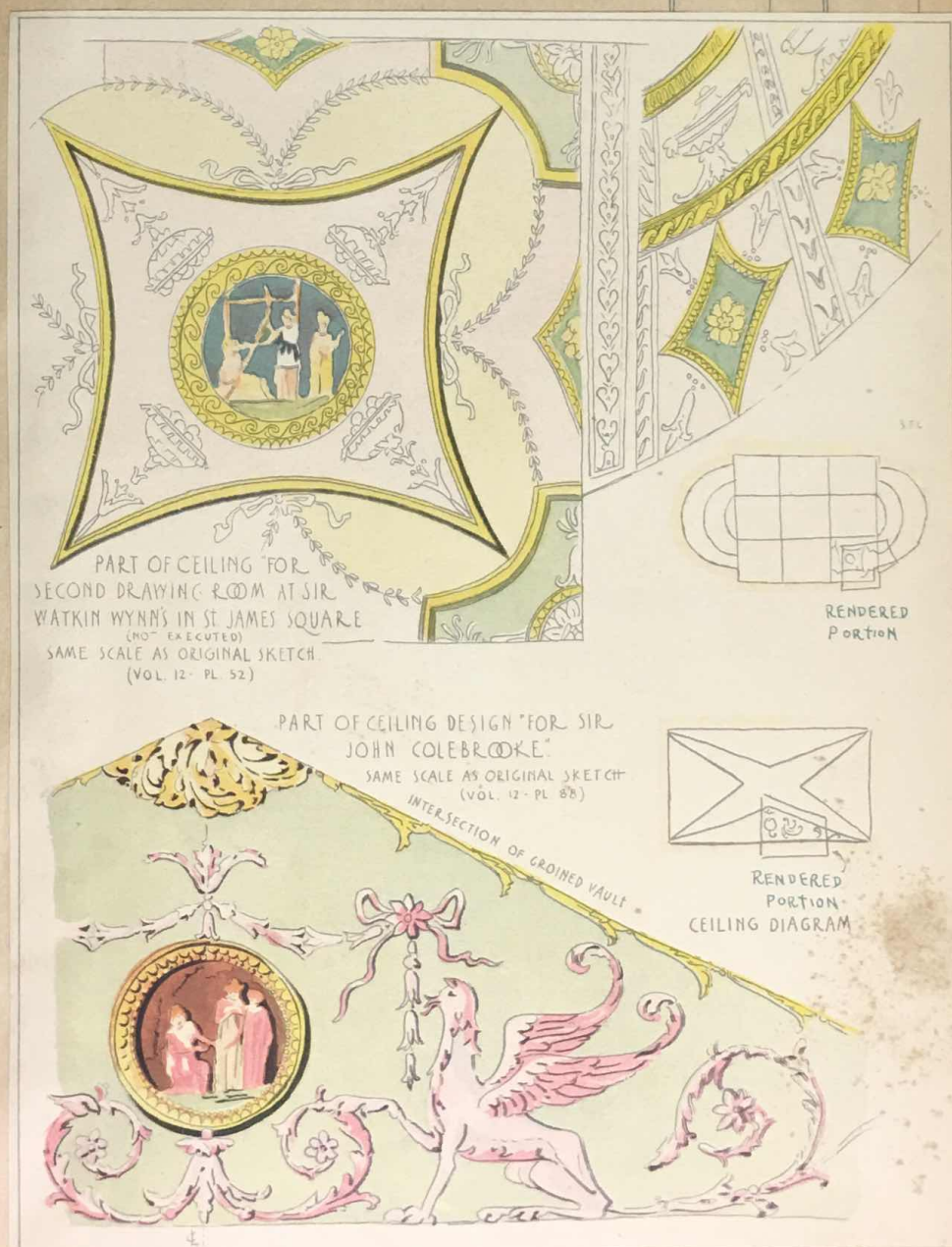
ARTE Y DECORACIÓN EN ESPAÑA. V

Lámina 12



--- CENTER LINE ---





COLOR SCHEMES OF ADAM CEILINGS—II

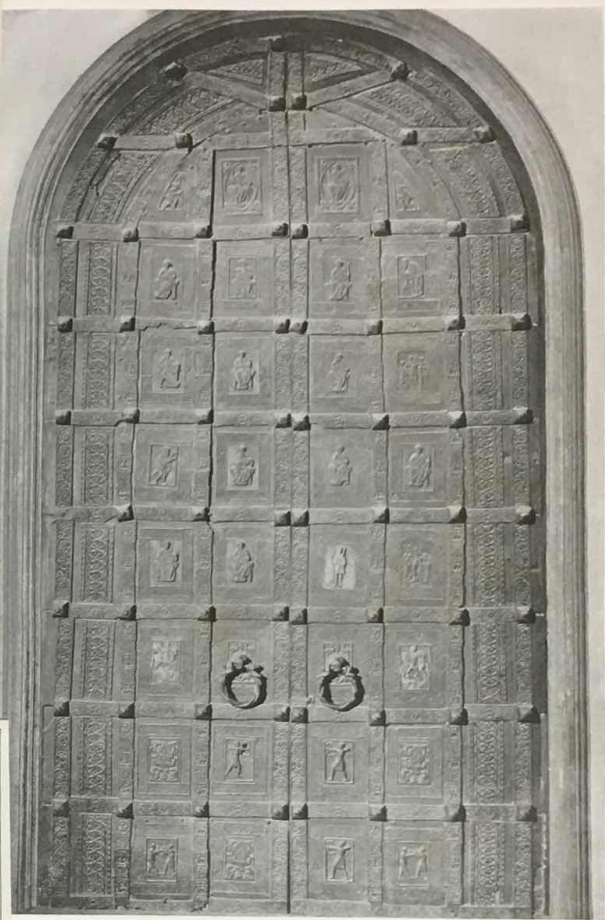
From accurate copies in water color by Gerald K. and Betty F. Geerlings of the original studies by the Adam brothers now in the Sir John Soane Museum, London. These faithfully follow the colors but do not pretend to retain the exact delineation of the ornament



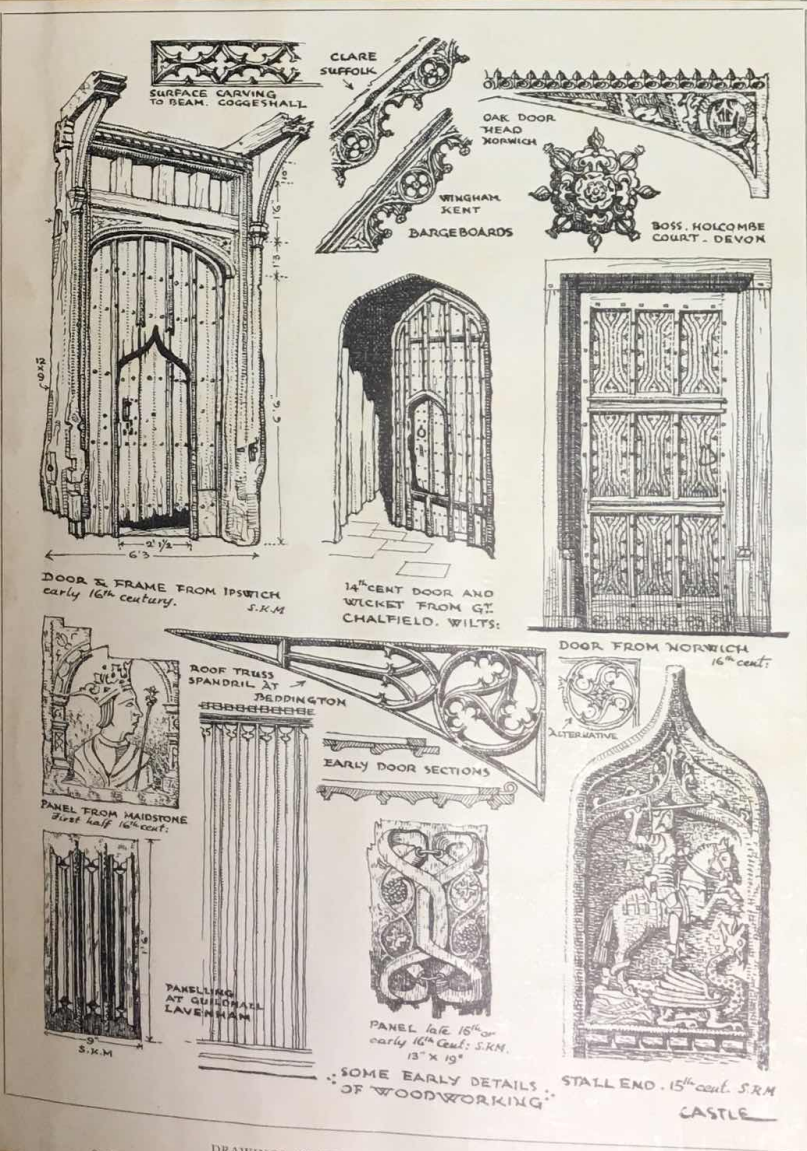
DETAIL OF THE ROOD-LOFT.



FIG. 4.—CARVED DOORWAY FROM TUFT CHURCH, BUSKERUDS, AMT



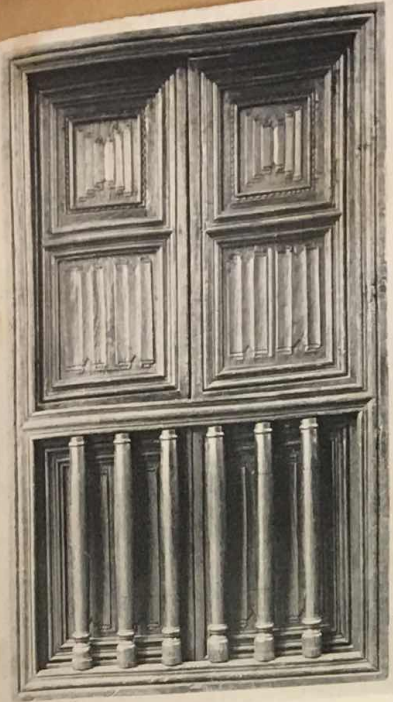
Architectural Record August, 1927
BRONZE DOORS OF THE CATHEDRAL, TRANI



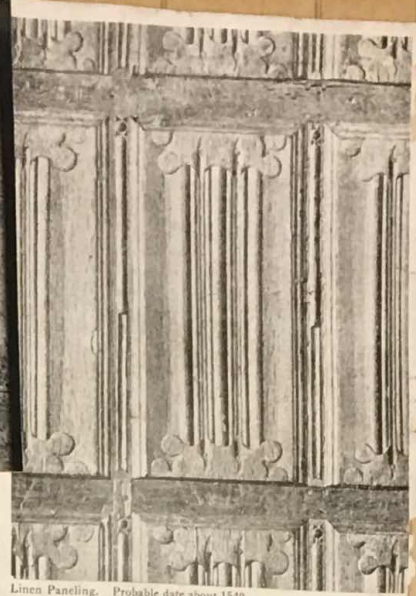
THE CHANCEL AISLE AT IVYCHURCH.

Copyright





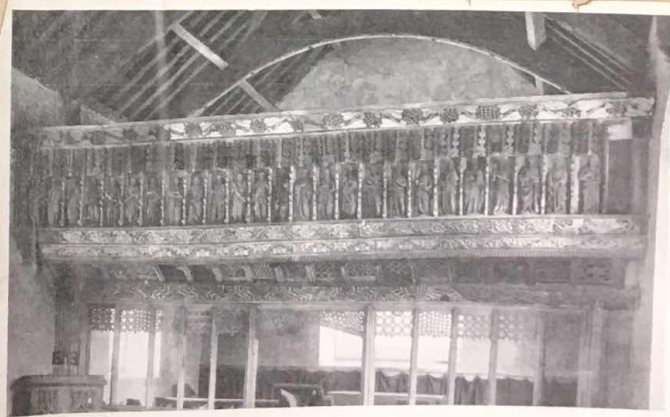
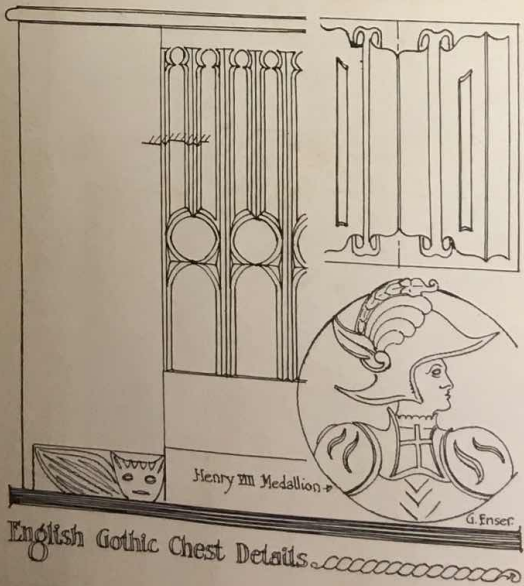
SPANISH GOTHIC CARVED PINE WOOD MONASTERY DOOR
 Massive oblong molded frame, paneled in two sections: the upper section four minor linenfold panels, the lower section with two similar panels from by a colonnade. Each section is hinged to open independently of the door.
 Height, 6 feet; width, 3 feet 7 inches
 [Illustrated]



Linen Paneling. Probable date about 1540.



GO. 102. CARVED OAK DOORS, IN PART OF THE GOTHIC PERIOD



ROOD-LOFT AND SCREEN IN LLANANO CHURCH, RADNORSHIRE.



1—The Hall of Houghton Tower, Lancashire, England, Showing Main Light



Mrs. D. Broughton. OLD WOODEN EFFIGY IN BRAYBROOKE CHURCH. Copyright



THE CHAPEL. ESSENHIGH CORKE

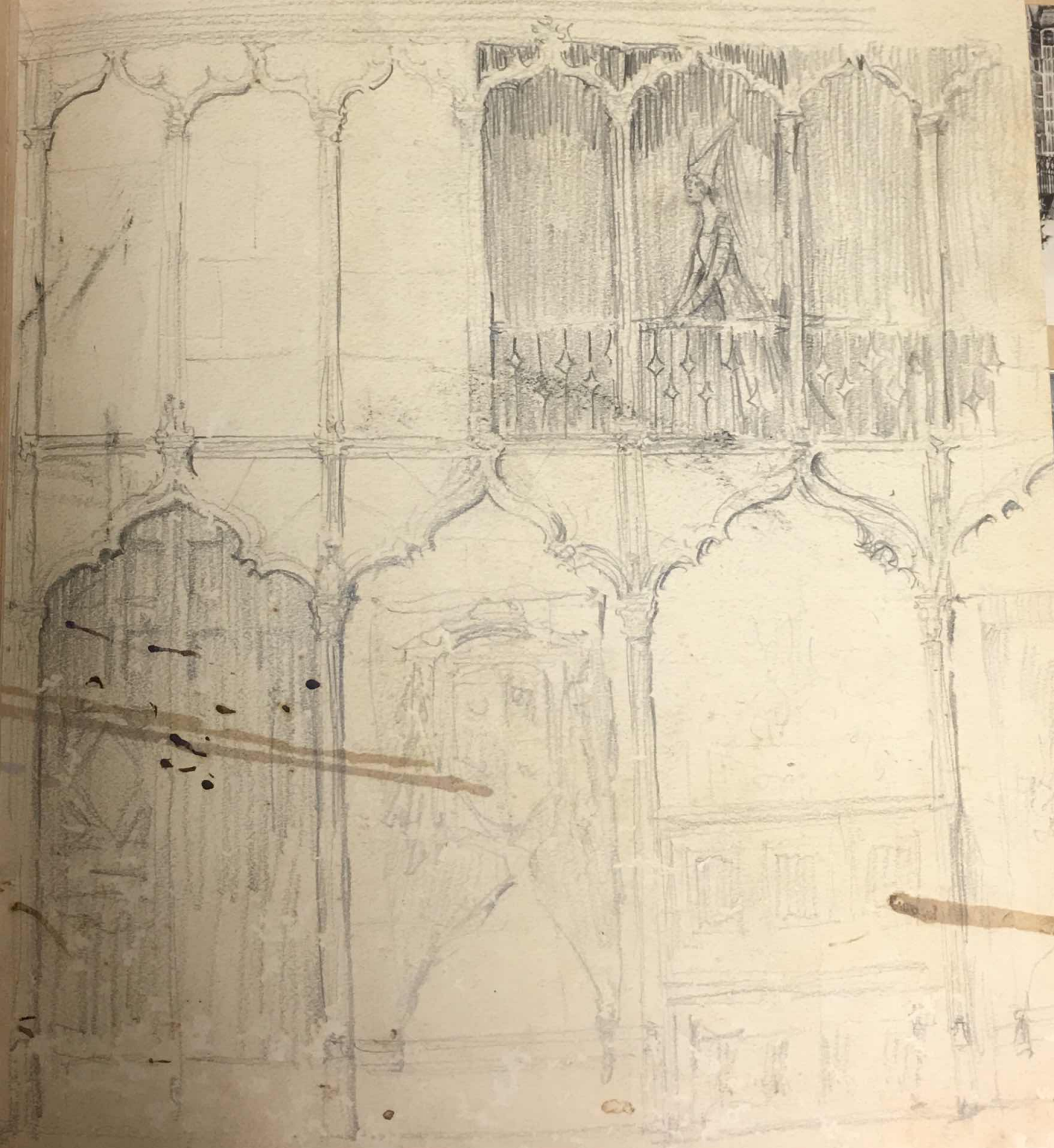


Haddon Hall: The Dining Room



A PORTION OF THE SCREEN IN THE CHURCH.





English Monarch.





No. 584—"LAVABO" OF ROYAL MARBLE IN THE HENRY IV DINING-ROOM

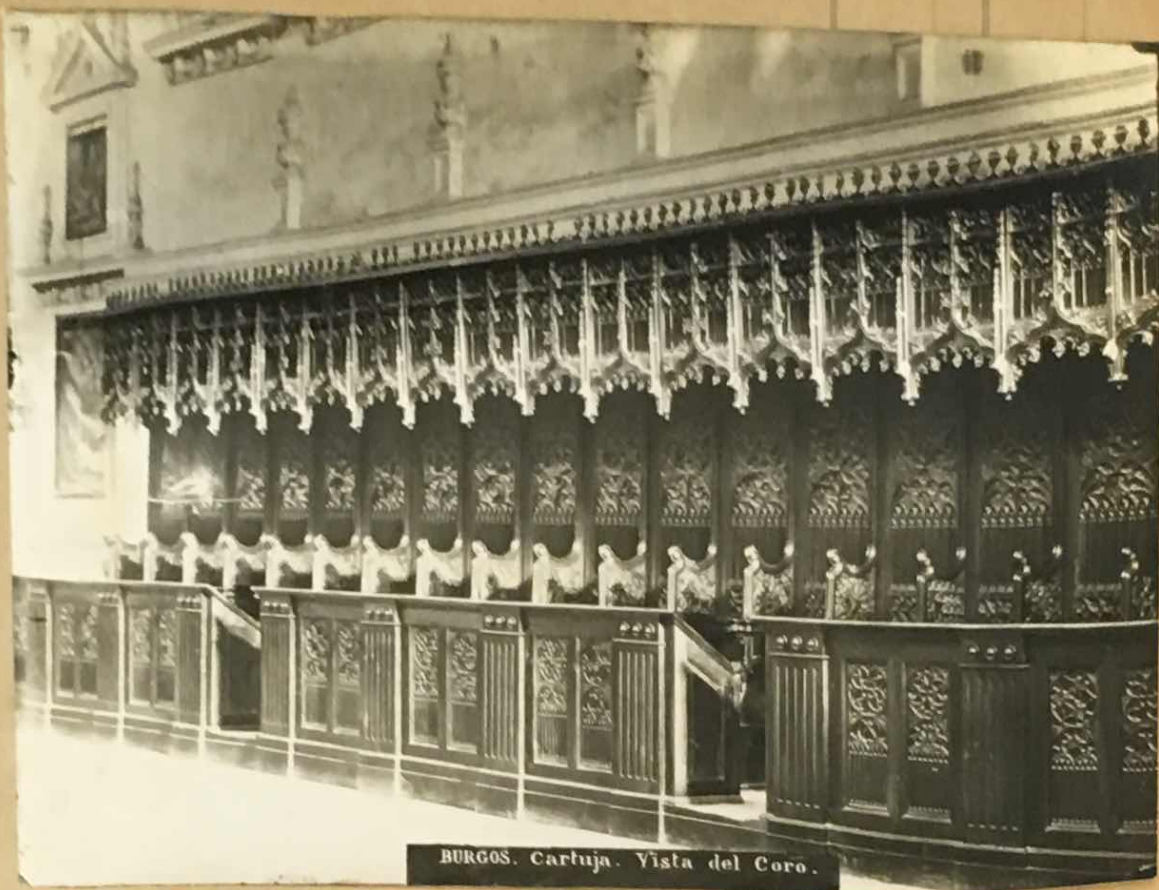


Copyright THE CHAPEL AND THE TOMB. "SL"

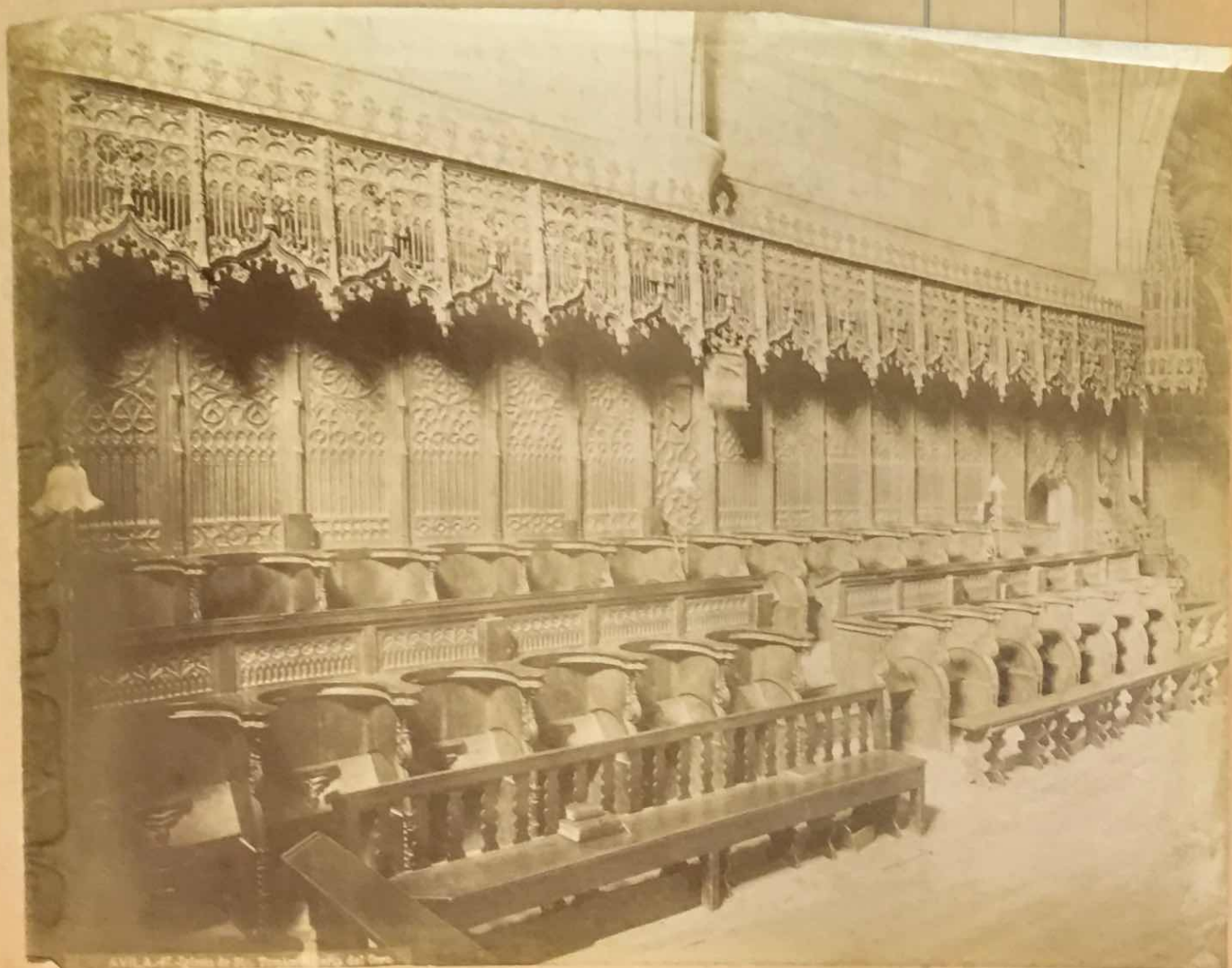


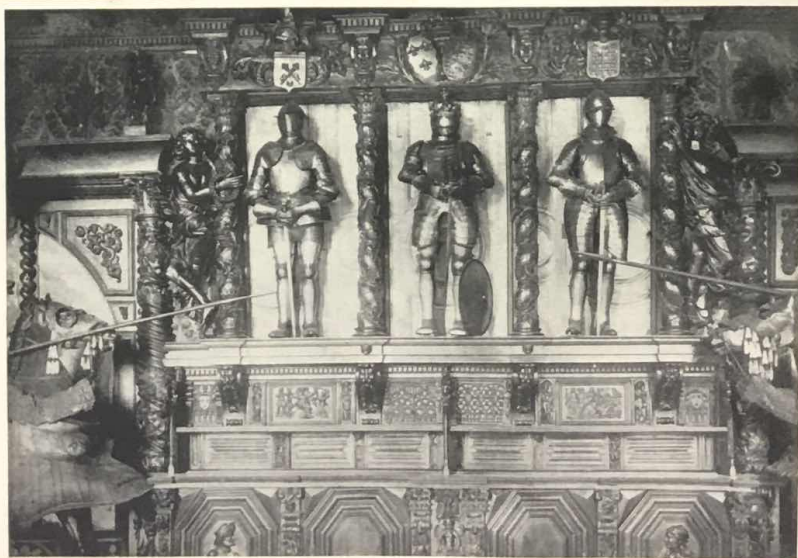
Un detalle del coro de la Catedral de Sigüenza

(Fot. Leopoldo)



BURGOS. Cartuja. Vista del Coro.





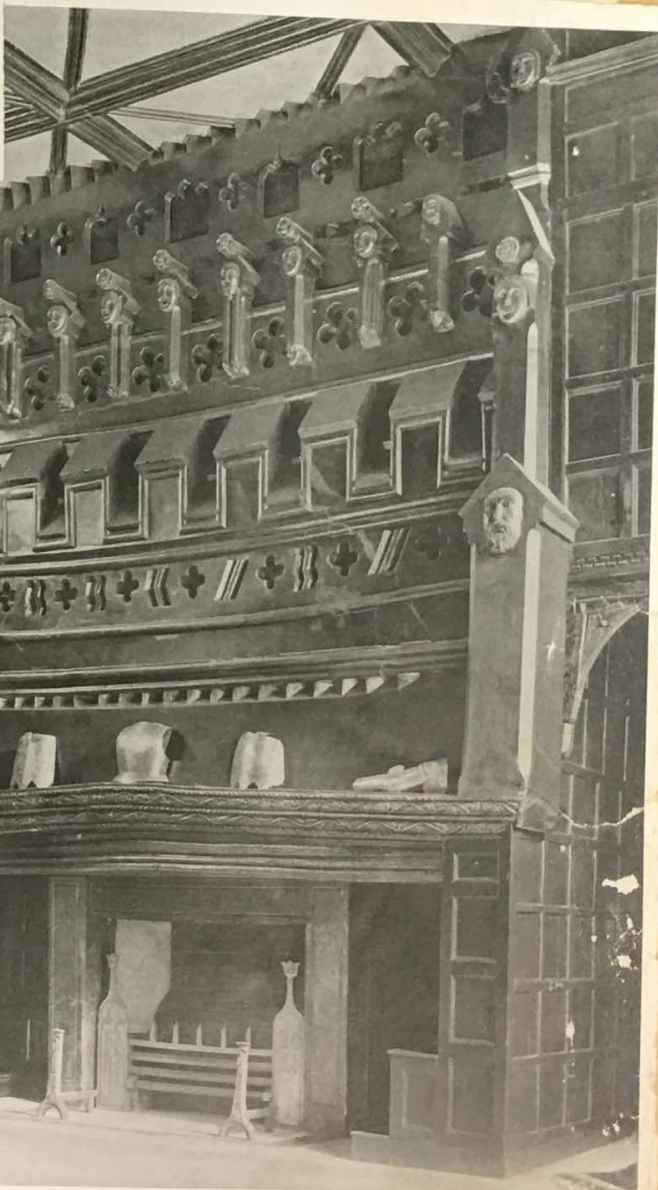
No. 584—SIDEBOARD, SURMOUNTED BY A KING AND TWO KNIGHTS IN ARMOR, IN THE HENRY IV DINING-ROOM



Copyright

5.—IN THE DRAWING-ROOM.

"COUNTRY LIFE."

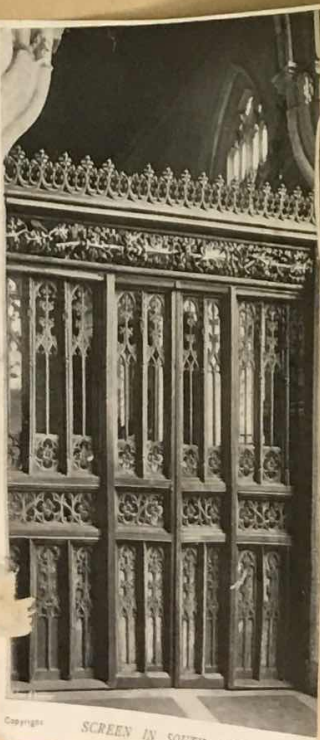


Copyright

5.—THE HALL CHIMNEYPIECE.

Built circa 1560. An Elizabethan attempt at Baronial Gothic.

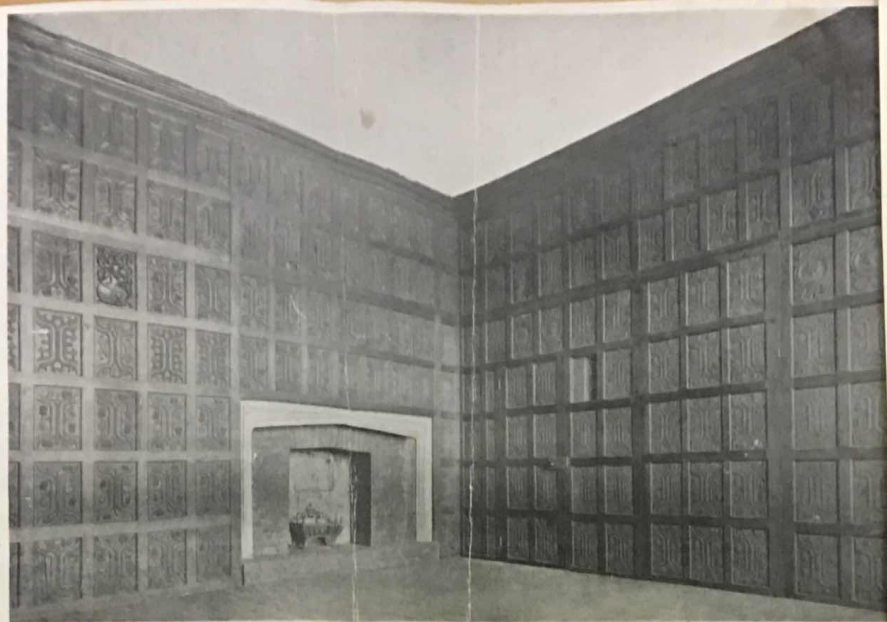
"COUNTRY LIFE."



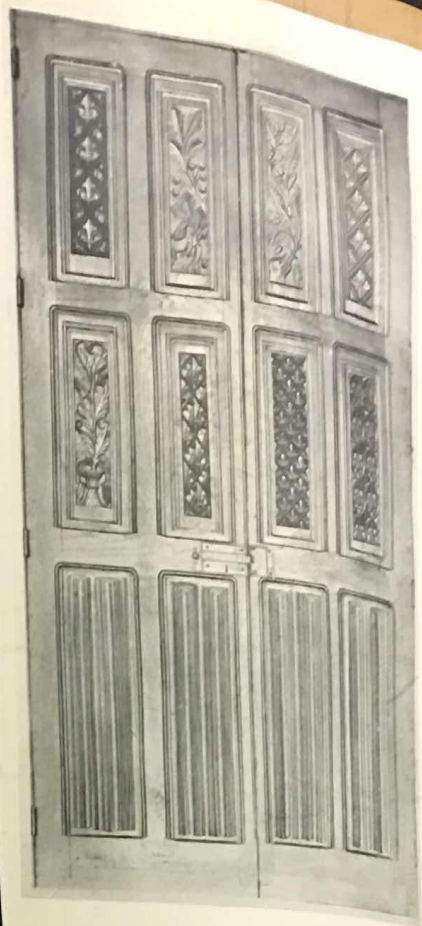
Copyright

SCREEN IN SOUTH AISLE.

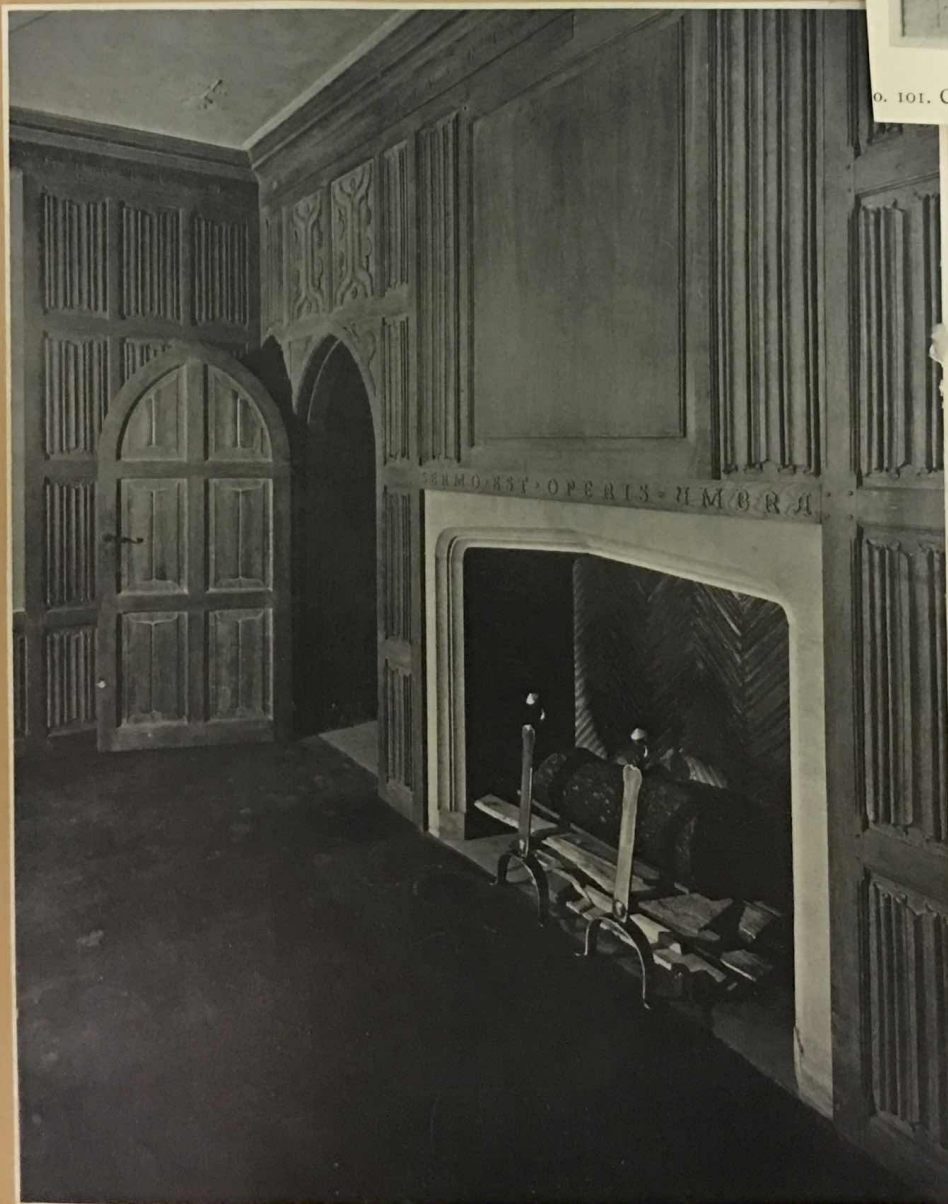
"COUNTRY LIFE."



EARLY XVI. CENTURY PANELLED ROOM AT BOUGHTON MALHERBE. FENT.



No. 101. CARVED OAK DOORS, IN PART OF THE GOTHIC PER.



No. 104. CARVED OAK DOOR



No. 105. CARVED OAK PALACE FRIEZE



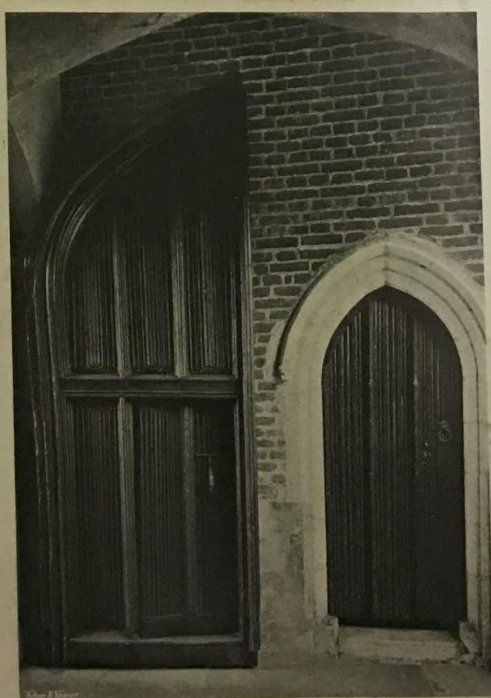
Copyright

SOUTH-EAST CORNER OF THE HALL.

"COUNTRY LIFE"



Copyright



John & Son

ANCIENT DOORS.



"COUNTRY LIFE"
NO. 804. TWO CARVED WOOD DOORS, SPANISH, 16TH CENTURY



"THE COMMONS" OR HUTCHINSON HALL.

40 by 115 feet in the clear. Lined and painted in oak, with pendant lanterns of oak, in red, blue, and gold.



PART OF OAK GALLERY.

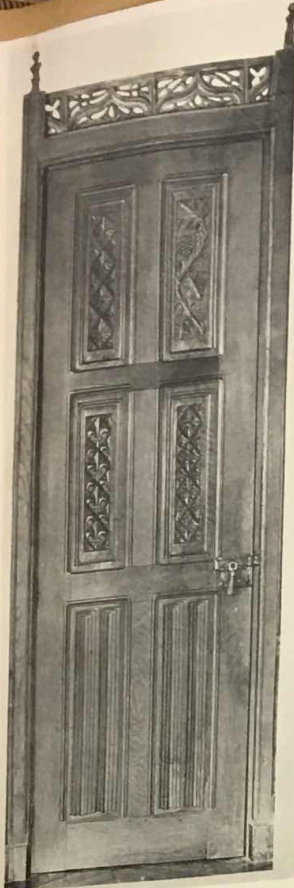
"COUNTRY

consideration of his good service in Spain, Guienne, Flanders, and Picardy was made treasurer of Calais, being an office of profit, in 1517. Very shortly afterwards he was raised to the dignity of a Knight of the Garter, and the high consideration in which he was held caused him to be selected as one of the commissioners to make arrangements for the famous interview between Henry and Francis I. known as the Field of the Cloth of Gold.

Vyne, that Sandys resented the turn affairs had taken, Shakespeare's "King Henry VIII," he speaks of himself as an honest country lord, as I am, beaten.

A long time out of play, may bring his plain-song
And have an hour of hearing."

The dramatist does less than justice to Sandys in who



No. 103. CARVED OAK DOOR

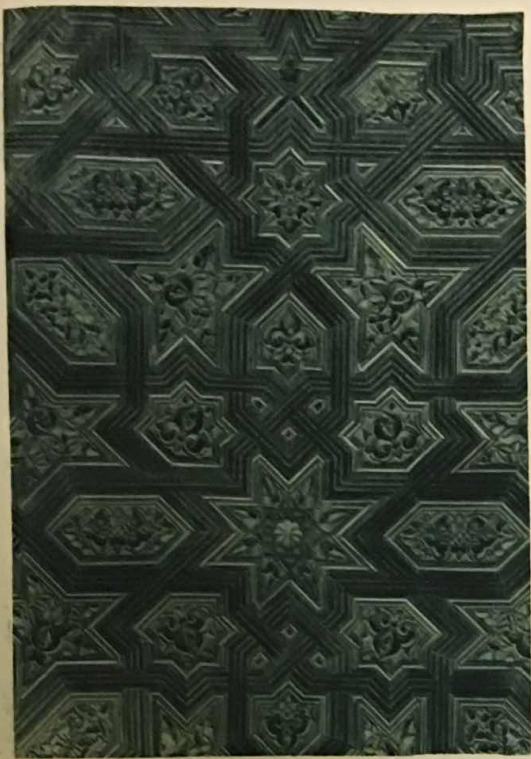




Paneled Room from House at Waltham Abbey, about 1535



ONE SIDE OF THE DINING ROOM.



El patio de la Alhambra tiene también, como todos los patios y salones de la Alhambra, magníficas puertas con admirables tallos de ricas tracerías



Photograph by Janina Janford

Bright colored tiles add to the beauty of this wall of the house of El Greco in Toledo, Spain

colosse Beautiful



XVIIth century oak armorial entrance doors in a frame. Carved with heraldic devices. American Art Association



Pino wood church doorway, Hispano Moorsque XVI century double doors with frame. American Art Association

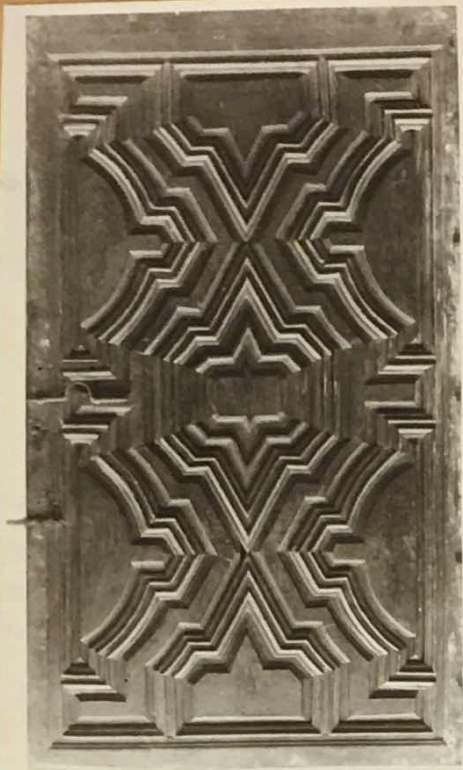


Spanish Renaissance pair of 16th century carved pino wood entrance doors. Courtesy of the American Art Association

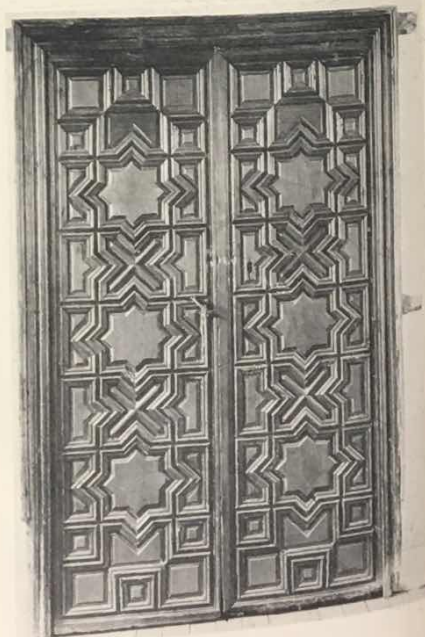


Spanish XVI and XVII century pair small pino wood doors, deeply molded. Courtesy of the American Art Association





THE METROPOLITAN MUSEUM
OF ART





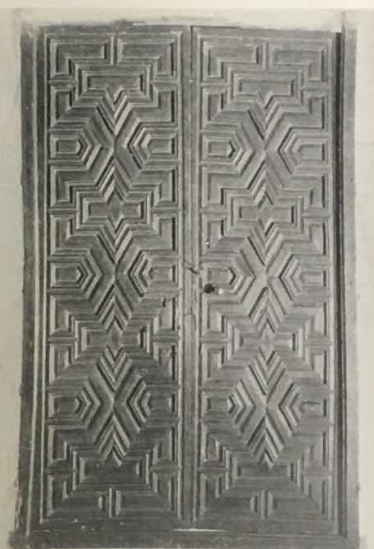
Pair of walnut and pino wood entrance doors. Spanish XVIII century. Courtesy of the American Art Association



Carved pino wood palace doors of Andalusian origin, late XVI or early XVIII century. American Art Association



Pair of walnut and pino wood entrance doors. Spanish XVII or XVIII century. Courtesy American Art Association



XVII century pino wood doors, brown patina with geometrical designs. Courtesy of the Anderson Galleries

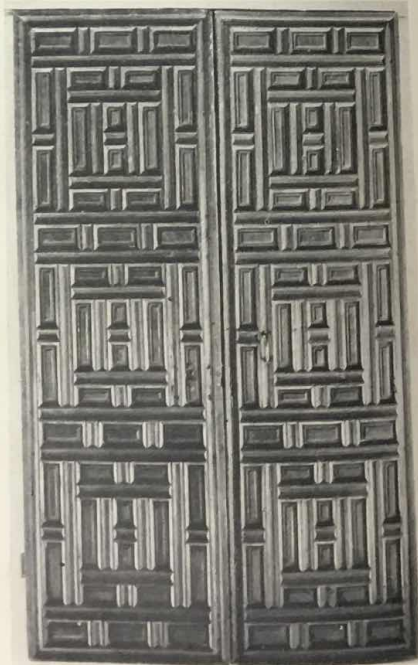
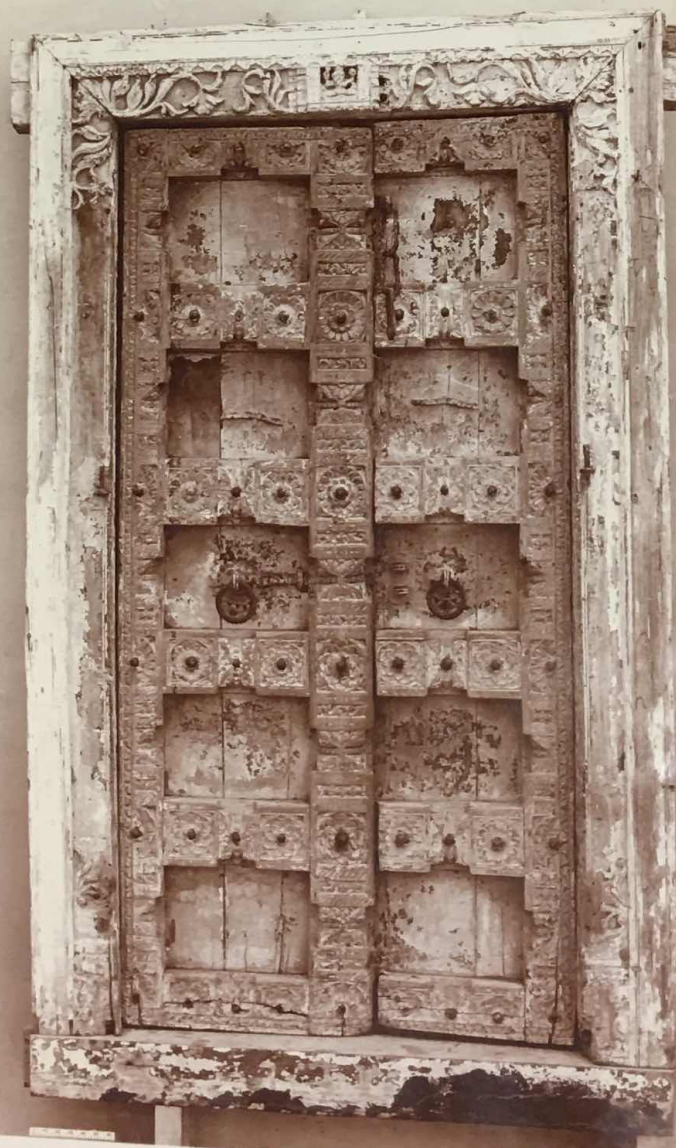
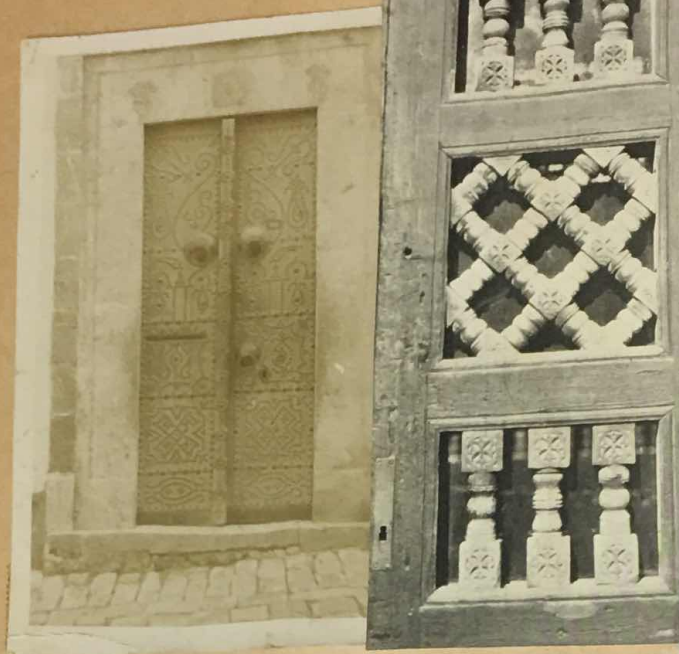
ALNUT AND PINO WOOD ENTRANCE DOORS

Spanish, XVIII Century

— doors, deeply molded and paneled to an intricate geometrical patterning.
Height, 6 feet 8 inches; width of each, 1 foot 10 inches



Detalle de la magnífica puerta de la Sala de los Abencerrajes



194. PAIR WALNUT AND PINO WOOD ENTRANCE DOORS
 Spanish, XVII-XVIII Century
 Double doors, deeply paneled and molded to an intricate geometrical design.
 Height, 6 feet $11\frac{1}{2}$ inches; width of each, 2 feet 1 inch
 [Illustrated]

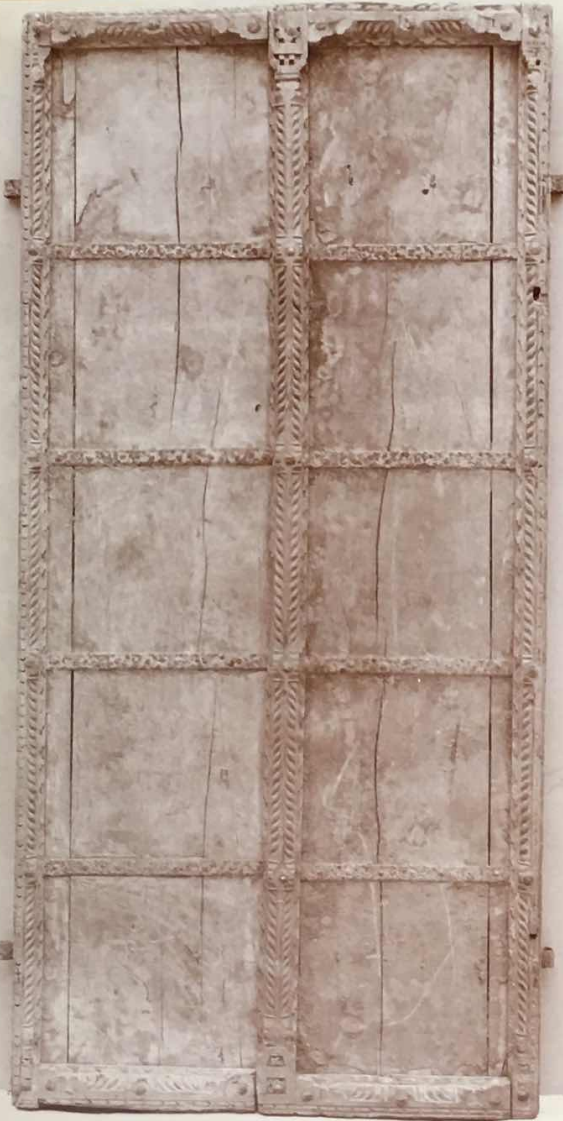


PINO WOOD AND WALNUT ENTRANCE DOOR

Spanish, XVII-XVIII Century

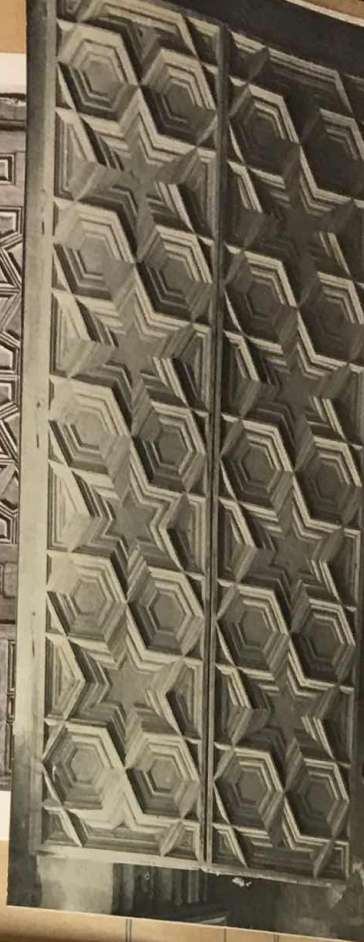
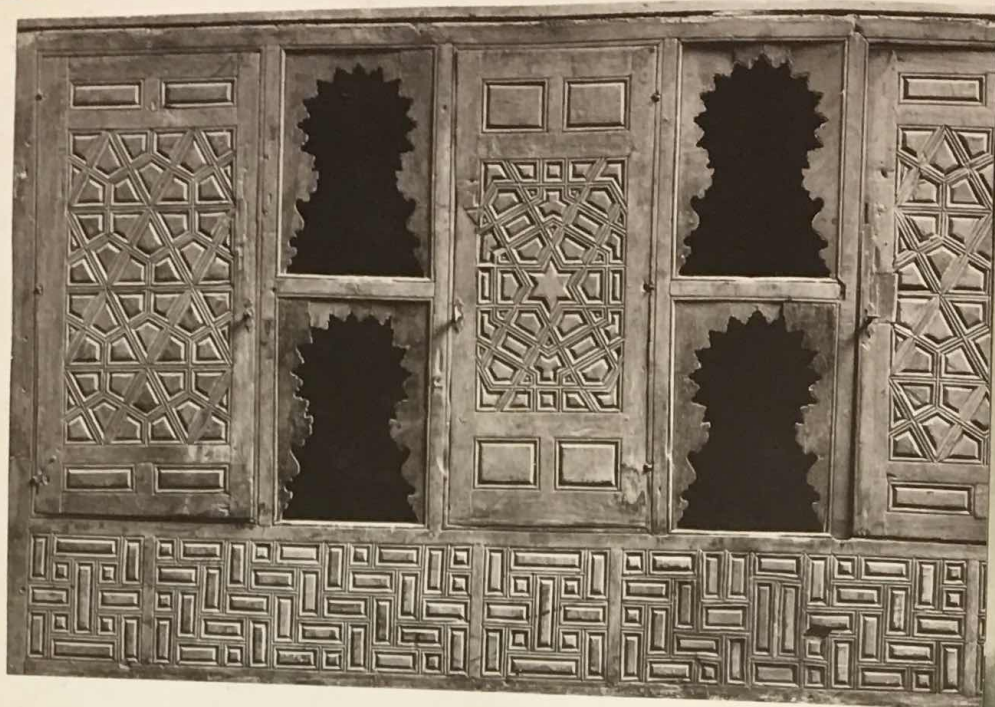
Lavishly enriched all over with moldings enclosing variously-shaped sunk panels bossed with squares, triangles, lozenges and stellate devices in walnut.

3 feet 4 inches.



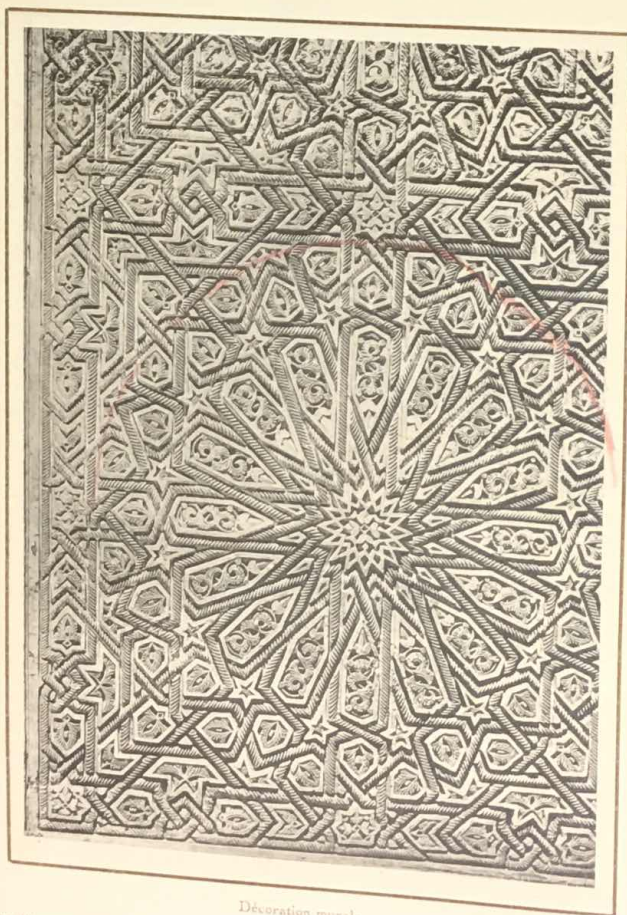
THE METROPOLITAN MUSEUM OF ART

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L'ALHAMBRA,

SALLE DES AMBASSADEURS.



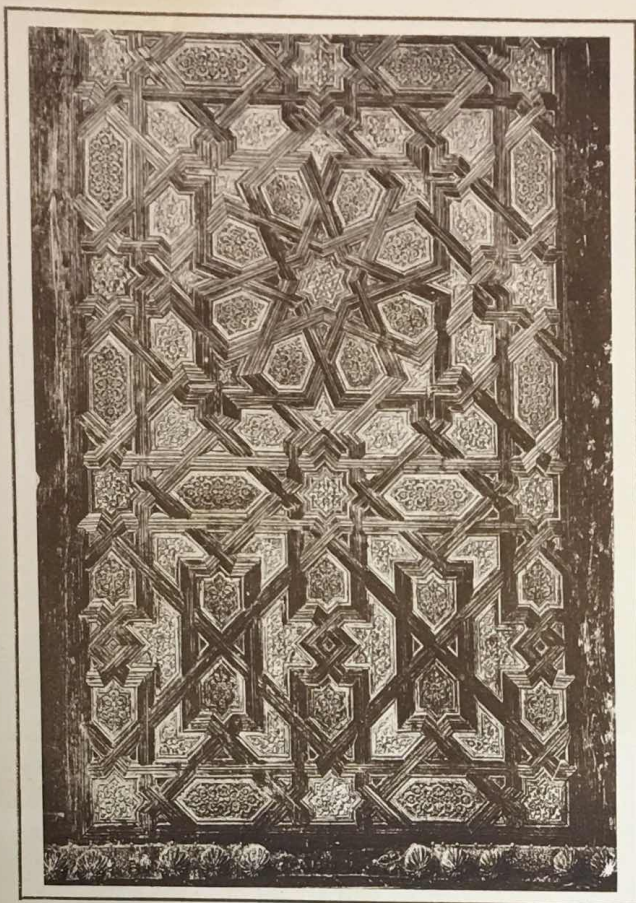
Éditions Albert Morancé,

Décoration murale.

13.

Copyright, 1920.



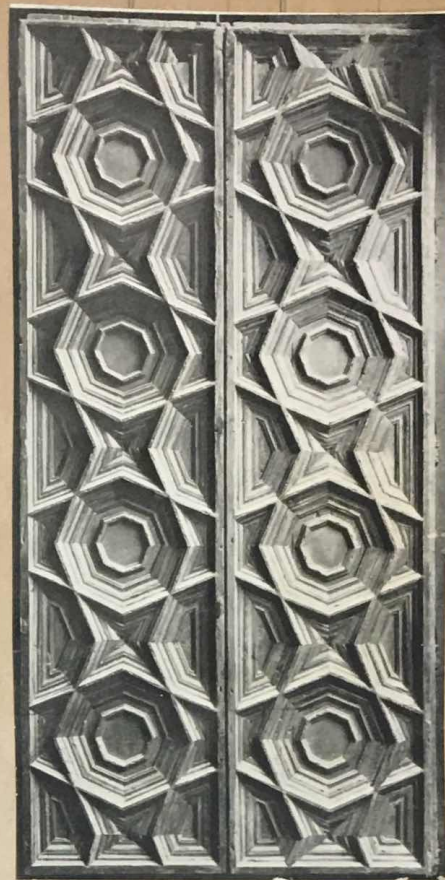


Panneaux de la porte d'entrée.

Editions Albert Morancé.

34.

Copyright, 1920.



SALLE DES ABENCÉRAGES.

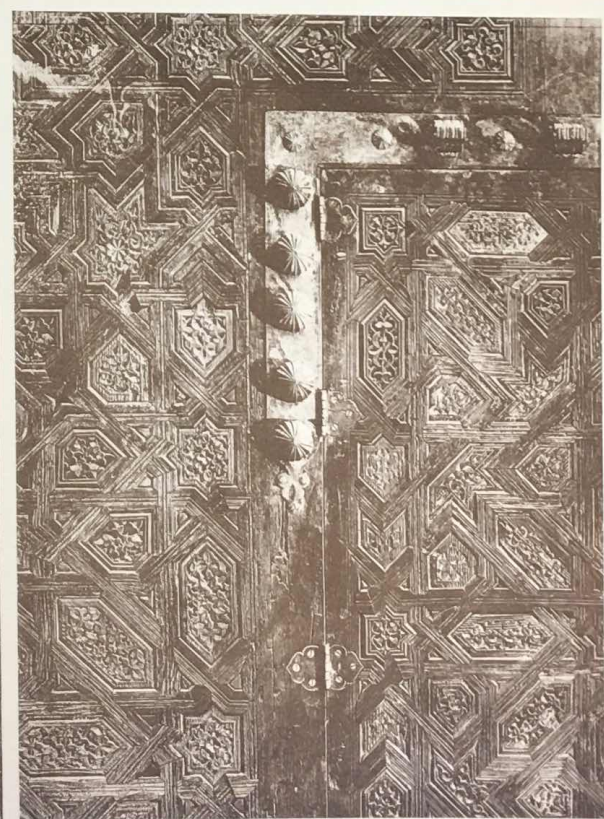
They are printed in the forepart of the Catalogue.



364. PINO WOOD AND CARVED WALNUT PALACE DOOR

Of pino wood, molded with sunk oblong and L-shaped compartments paneled in walnut, carved with square rosettes and leaf devices, with a central square floral medallion. Carved on both sides.

over

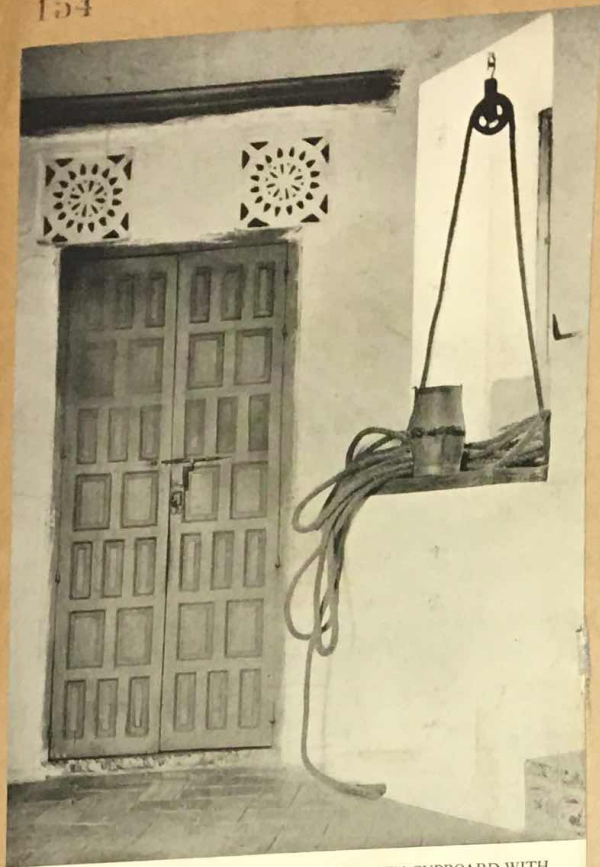


Détails de la Porte.

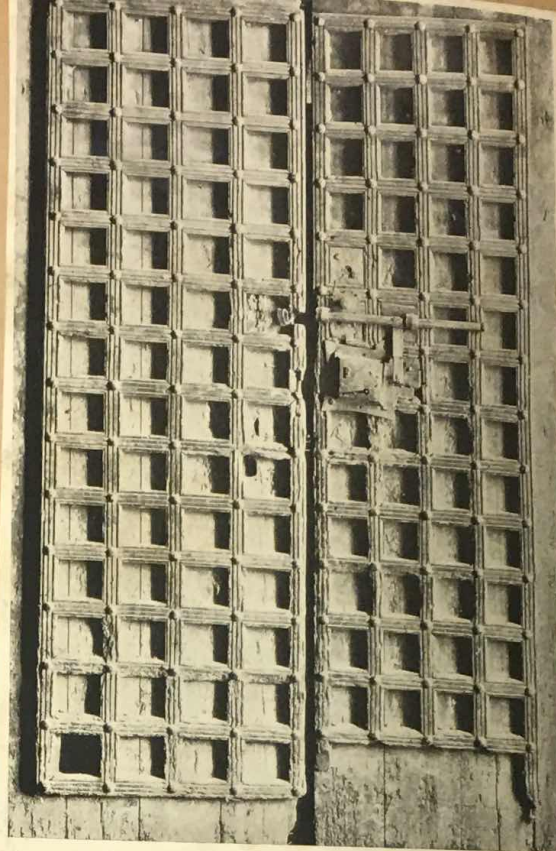
Editions Albert Morancé.

38.

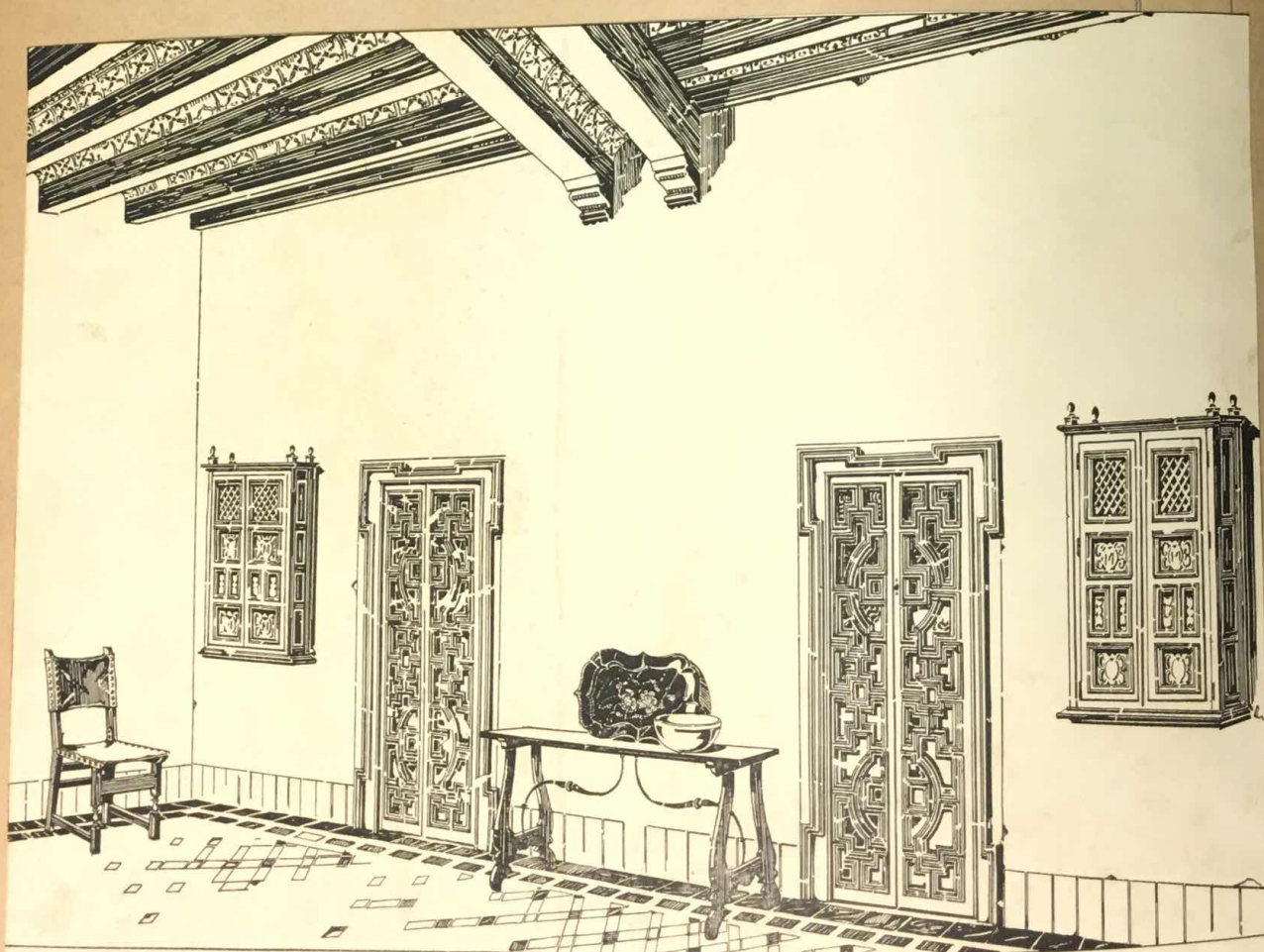
Copyright, 1920.



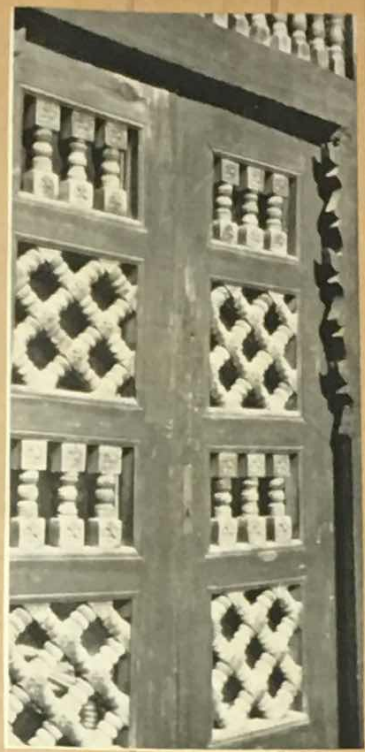
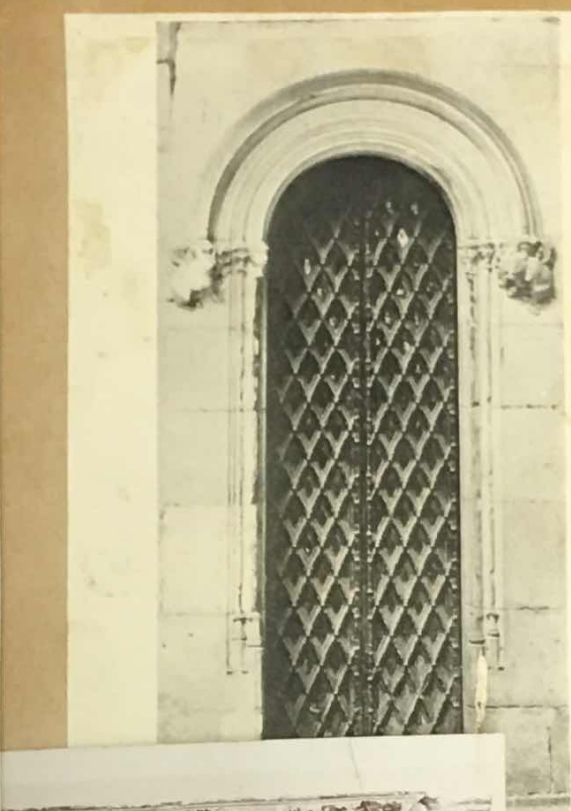
SEVILLE, CONVENT OF SANTA CLARA. KITCHEN CUPBOARD WITH VENTILATORS OF CAST PLASTER; GREEN WOODWORK



PAIR OF XV CENTURY DOORS FRAMED AFTER THE MOORISH MANNER



SEVILLE, PALACE OF THE CONDESA DE LEBRIJA, XVII CENTURY. SUMMER DINING-ROOM; CEILING OF BEAMS WITH PLASTER COVES BETWEEN PAINTED IN IMITATION OF TILES. FOR WALL TILES SEE PLATE 60



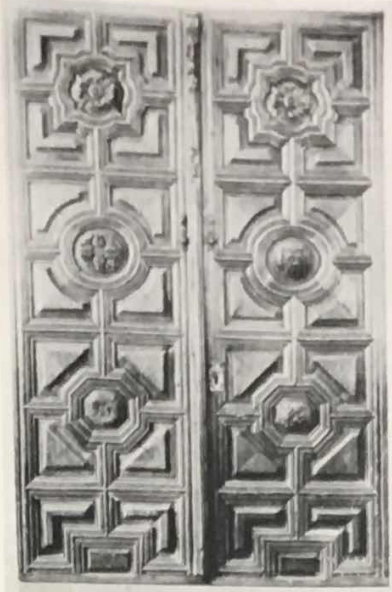
IN THE



Fragment of text from the reverse side of the page, visible through the paper. The text is written in a cursive script and is partially obscured by the paper's texture and the binding of the book.

5-2 1/2

2-2 1/4



PAIR PINO WOOD AND CARVED WALNUT PALACE DOORS
 Spanish, XVII-XVIII Century
 Tall upright, divided into L-shaped sunk compartments enriched with
 bossed panels of walnut and surrounding three central leaf-carved cabochon
 ornaments.
 Height, 8 feet 6 inches; width, 3 feet 9 inches.

4207

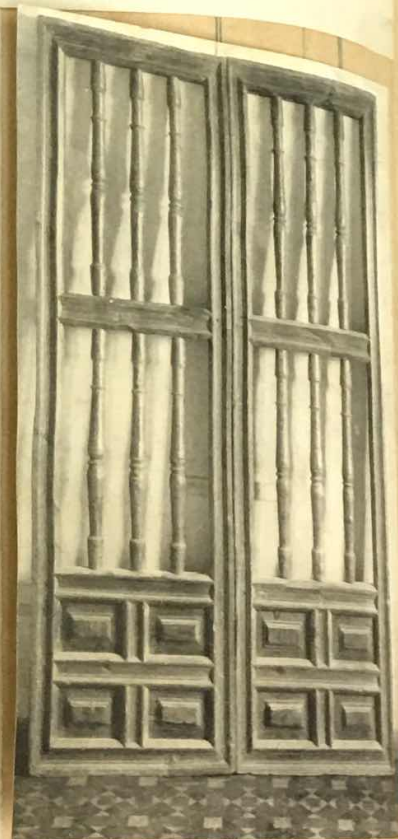
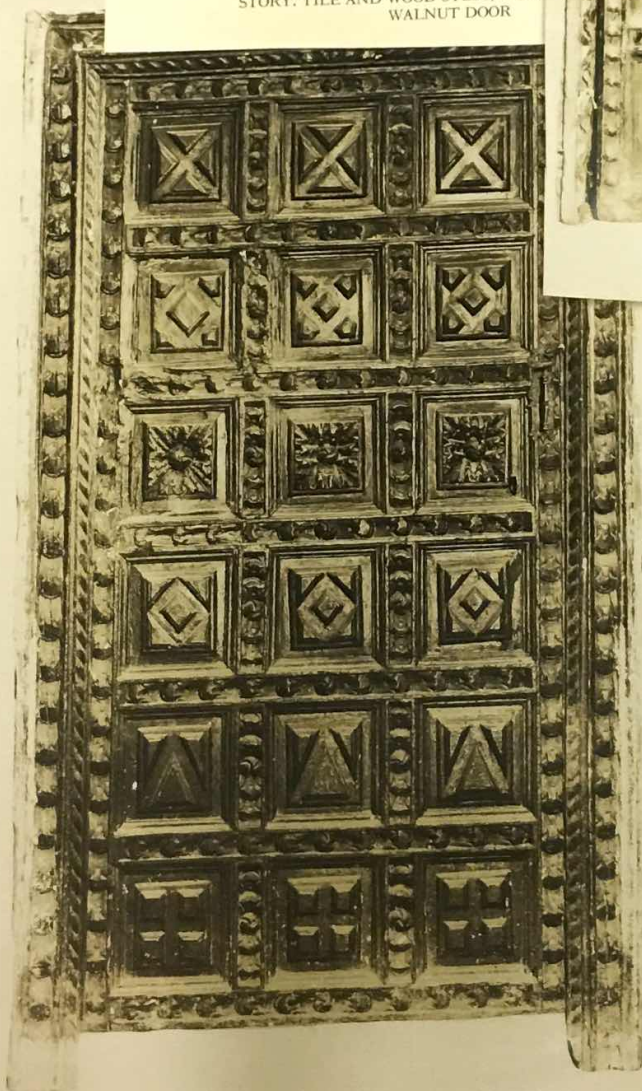
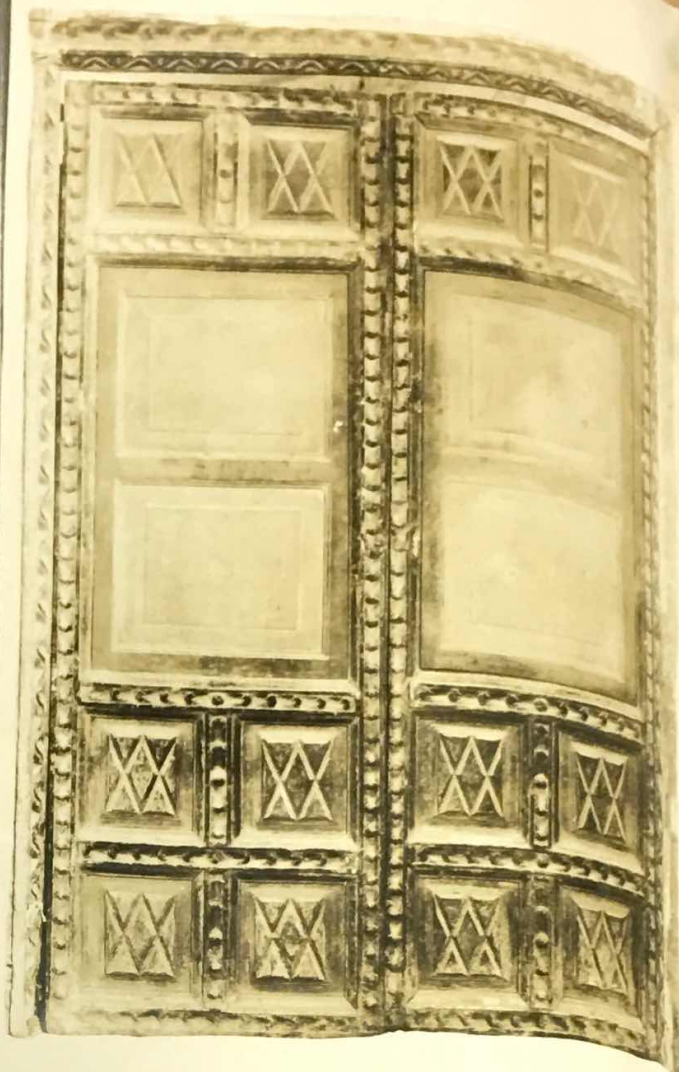
BRADLEY & MERRILL
 440 FIFTH AVE. N. Y.

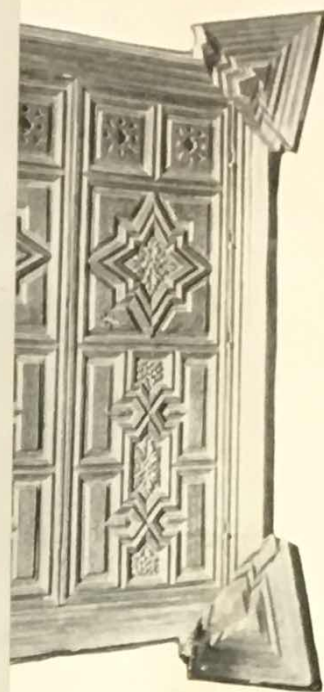


554. PAIR SMALL CARVED PINO WOOD DOORS Spanish, XVI-XVII Century
 Deeply molded to a geometrical design, enclosing sunken panels carved in relief
 with quaterfoils.
 Height, 50 inches; width of each, 18 1/2 inches
 [Illustrated]

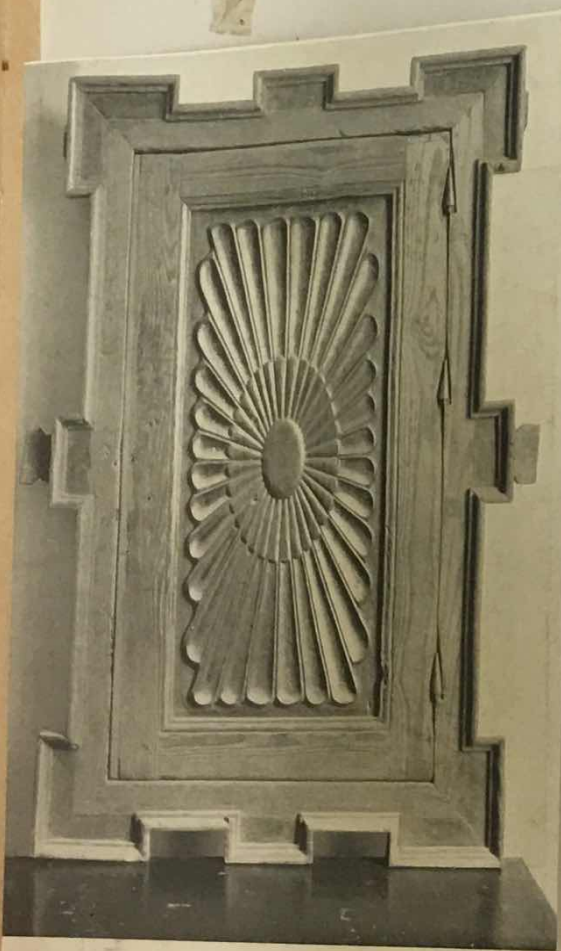
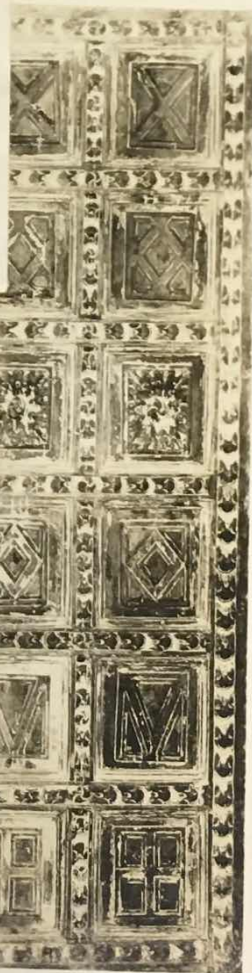


SEVILLA: CORTIJO OF THE MARQUÉS DE LA T
LEADING TO THE MASTER'S APARTMENT
STORY. TILE AND WOOD STEPS, IRON
WALNUT DOOR





ERS FROM ECIJA USED TO CLOSE
D WALL CUPBOARD



SMALL WINDOW SHUTTER AND FRAME FROM ECIJA



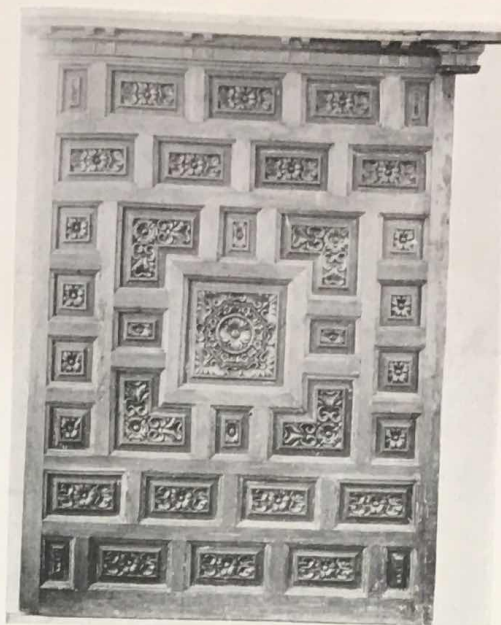


CARVED PINO WOOD ENTRANCE DOORS

Spanish, XV-XVI Century

Paneled in six sections and carved in bas-relief with a heron, a dog, a boar, a monkey, a stag and a centaur; the reverse side carved with similar subjects.

Height, 6 feet 6 inches; width, 3 feet 4 inches



520. PINO WOOD AND CARVED WALNUT PALACE DOOR

Spanish, XVIII Century

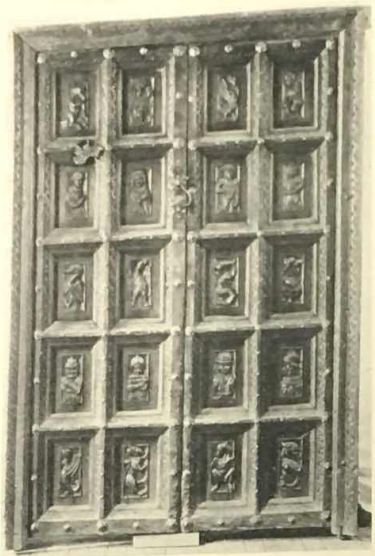
Of pino wood, molded with sunk oblong and L-shaped compartments paneled in walnut, carved with square rosettes and leaf devices, with a central square floral medallion. Carved on both sides.

Height, 7 feet 10 inches; width, 5 feet 9 inches

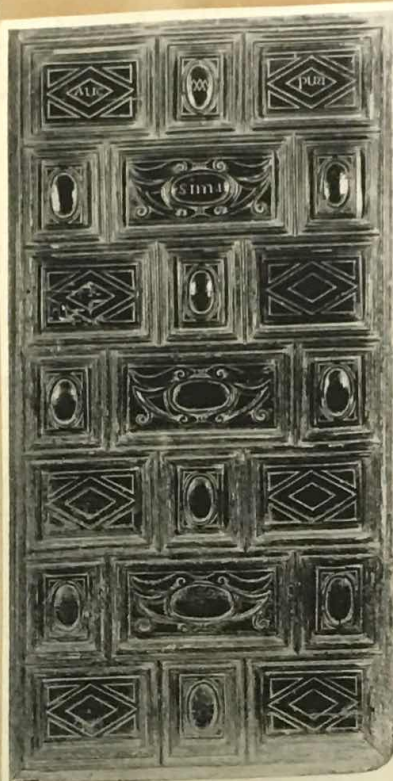


No. 829. PAIR OF WOODEN DOORS
SPANISH, 16th CENTURY





521. PAIR SCULPTURED WALNUT AND PINE
ENTRANCE DOORS WITH FRAMES



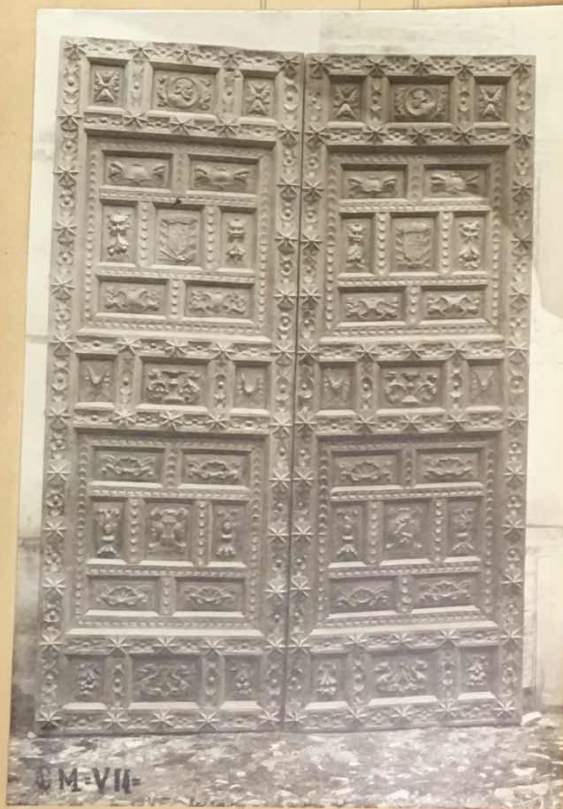
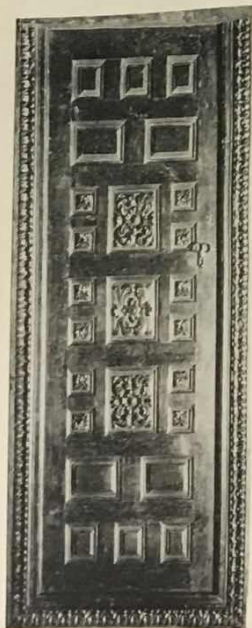
781—TOLEDAN WALNUT DOOR $78\frac{1}{2}'' \times 40''$ Sixteenth Century

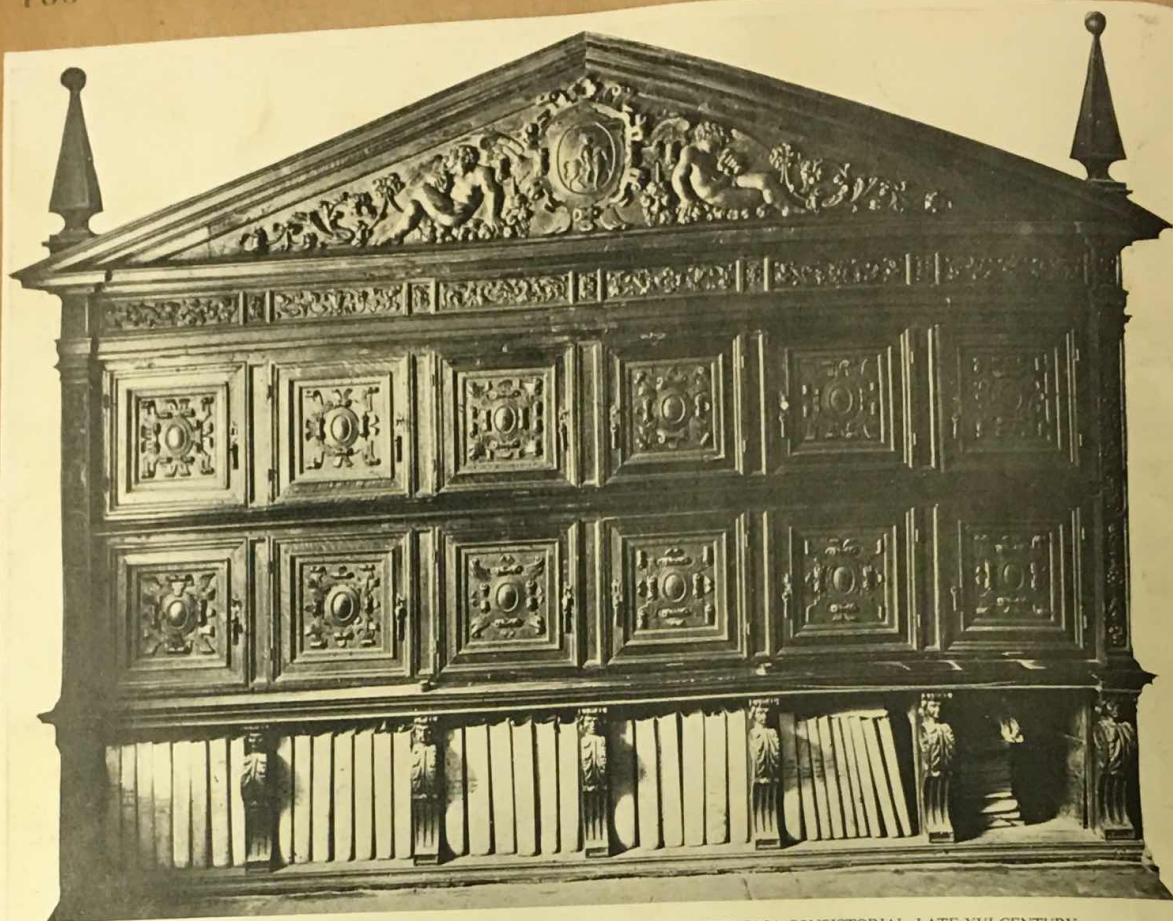


552. TWO CARVED WOOD AND POLYCHROME DOORS
SPANISH, 16TH CENTURY



344. CARVED WALNUT AND PINE WOOD
ENTRANCE DOOR





HUESCA, ARAGON; UPPER PORTION OF A CARVED WALNUT SECRETARY IN THE CASA CONSISTORIAL. LATE XVI CENTURY

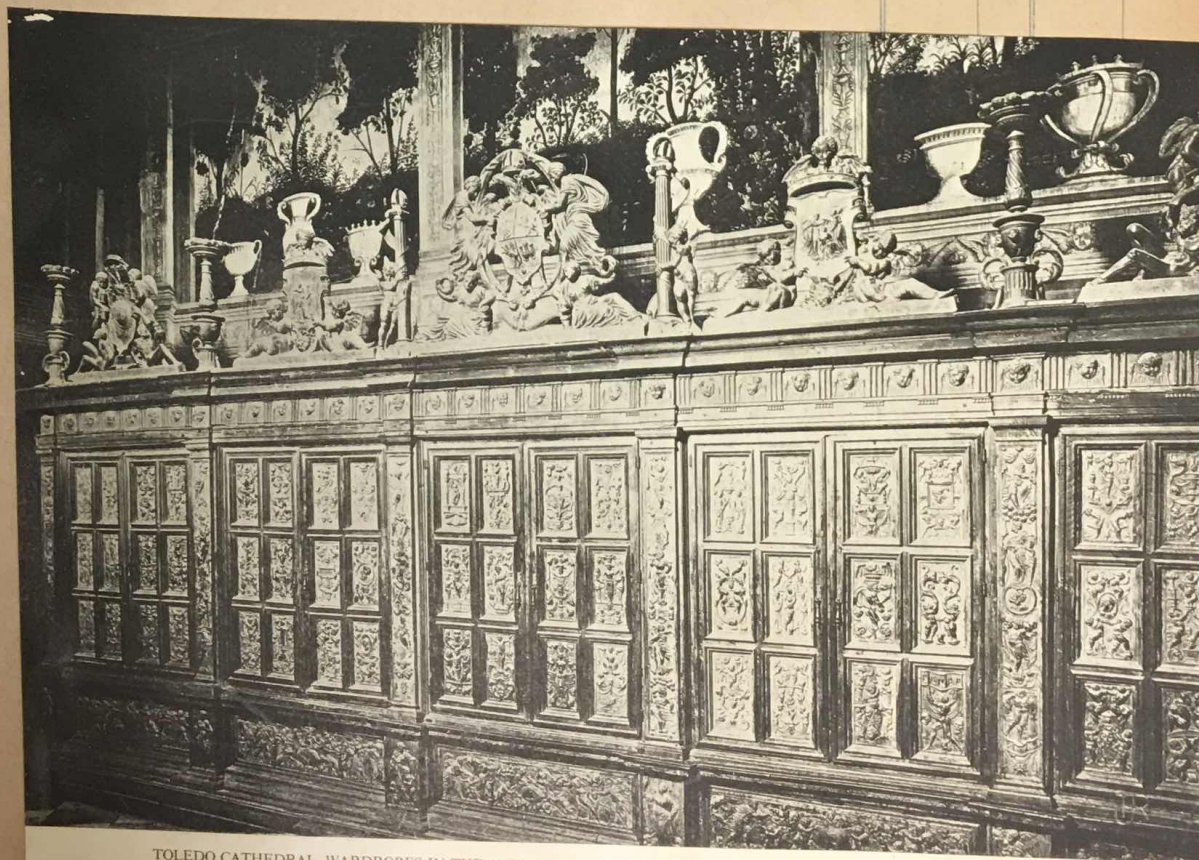


Photo Mar

HUESCA; SACRISTY OF THE CATHEDRAL. RICHLY CARVED PLATERESQUE WARDROBE; EACH SHALLOW DRAWER OF THE LOWER HALF HOLDS A VESTMENT



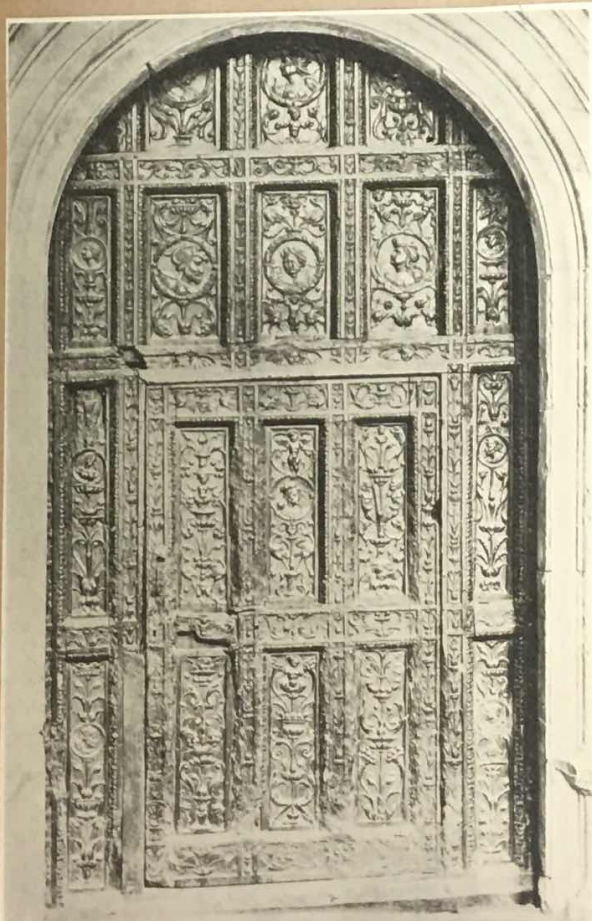
TORLA, ARAGON; DINING-ROOM OF A XVII CENTURY HOUSE NOW AN INN



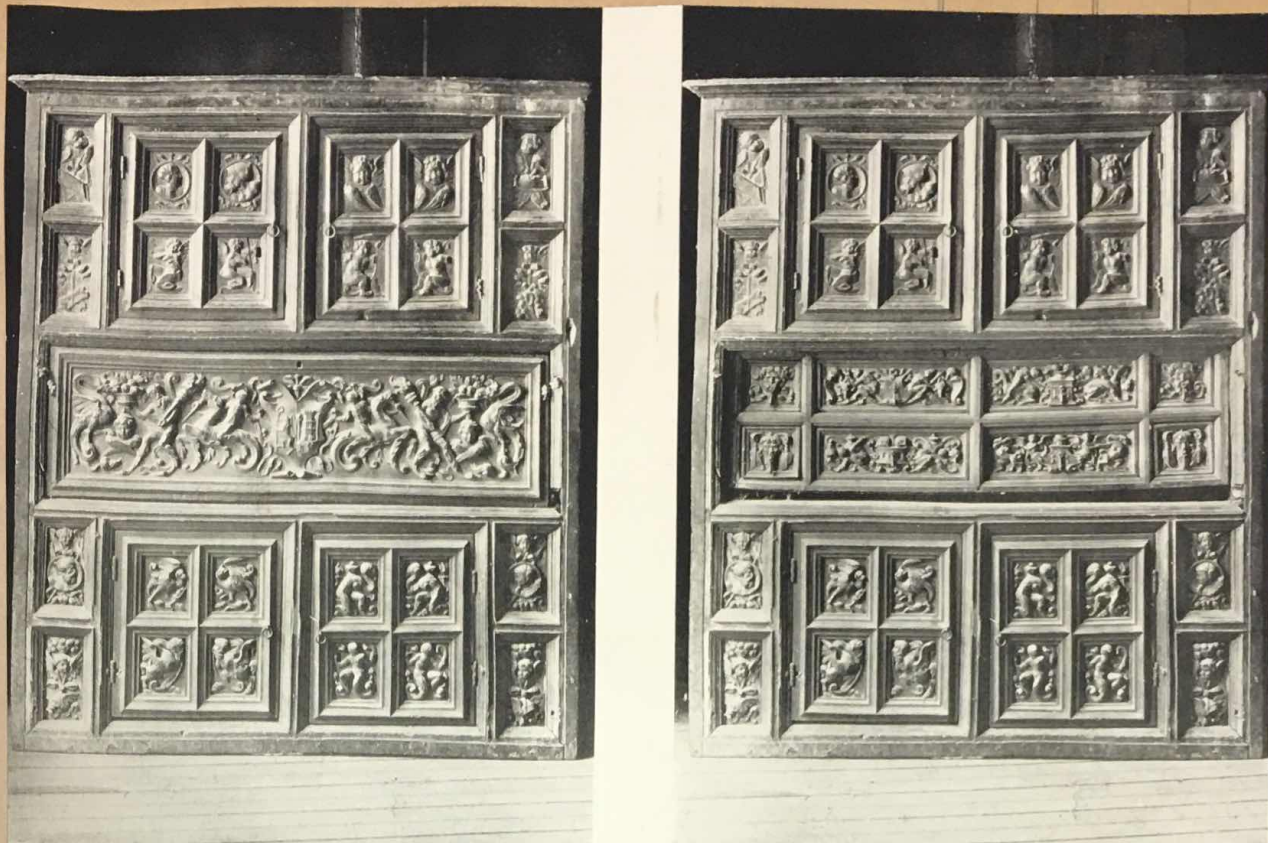
TOLEDO CATHEDRAL, WARDROBES IN THE ANTE SALA OF THE CHAPTER HOUSE. CARVED BY GREGORIO PARDO IN 1549



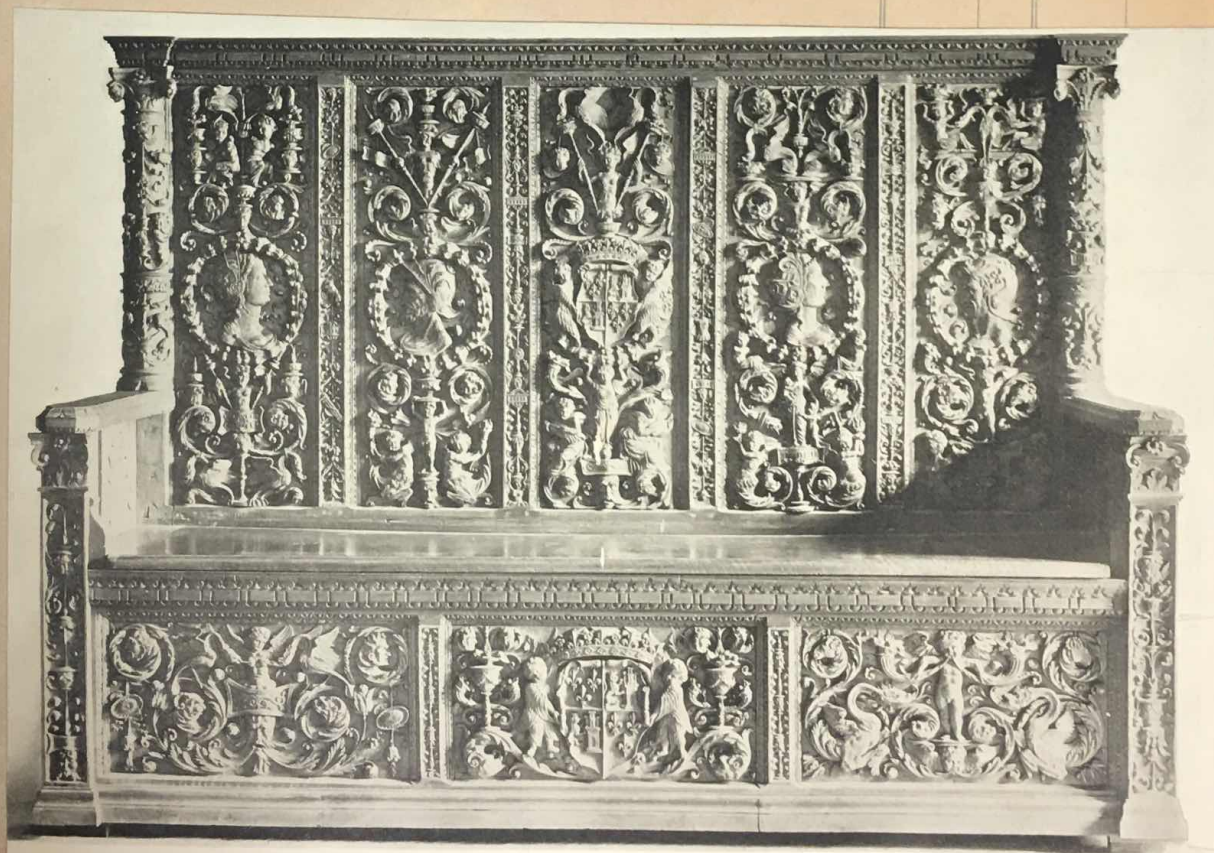
CUENCA CATHEDRAL. XVI CENTURY DOORS TO CHAPTER ROOM,
ATTRIBUTED TO BERRUGUETE



NAJERA, ROYAL MONASTERY OF SANTA MARIA. XVI CENTURY
WOODEN DOORS TO THE CLOISTER



VIEWS OF A SECRETARY IN PEAR-WOOD CARVED IN THE PLATERESQUE STYLE. THE CENTRAL DIVISION DROPS DOWN ON A CHAIN (NOW DISAPPEARED) TO FORM A DESK FOR WRITING



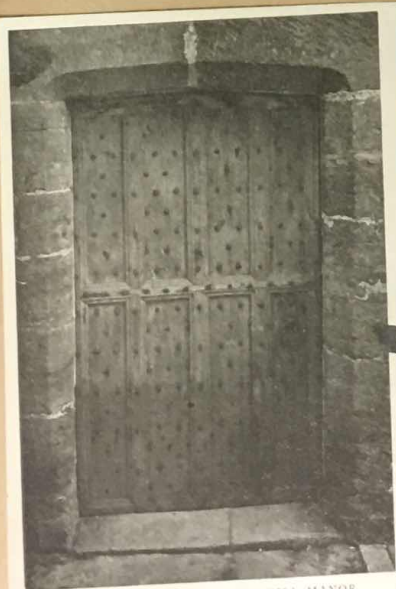
MADRID, PALACE OF THE DUQUE DE MEDINACELI. FAMOUS ANCESTRAL TRIBUNAL WITH THE ESCUTCHEON OF THE LACERDA FAMILY, OF ARAGON. XVI CENTURY



RONDA; HOUSE OF THE MARQUÉS DE SALVATIERRA. PAINTED PINE DOOR IN DINING-ROOM; THE FRAME "MARBLEIZED" AND THE LEAVES DECORATED WITH FAMILY ESCUTCHEONS AND A TYPICAL ROMANTIC LANDSCAPE OF THE XVIII CENTURY



PARTICOLARE DELLA INVIDIA.



DOOR OF THE DAIRY, SNOWHILL MANOR, GLOUCESTERSHIRE

NAIL STUDDED DOORS

from North Italy

MEASURED, DRAWN AND
PHOTOGRAPHED BY
MYRON BEMENT SMITH

Fig. (2).

Double doors hung in a pointed arched opening 5 feet wide by 10 feet high. The drawing shows the lower right corner of the opening. The doors date from about 1350 A.D., but have been fully restored

Figs. (1) and (3).

Double doors hung in a round arched opening 8 feet wide and 16 feet high. The detail photograph and drawing both show a part of the right door with its hinge stile. The doors are oak and were probably made about 1400 A.D.

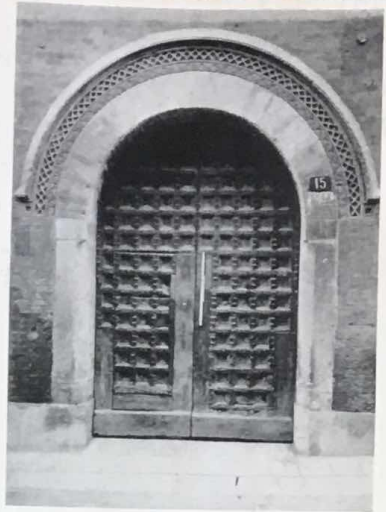


FIG. (1). DOORWAY, 15 VIA MAZZINI, PAVIA



FIG. (2). SIDE DOORWAY, S. PIETRO MARTIRE, VERONA

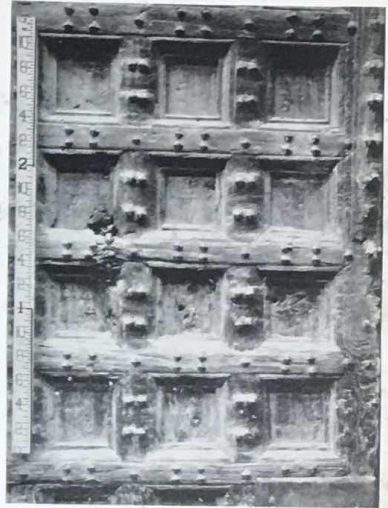
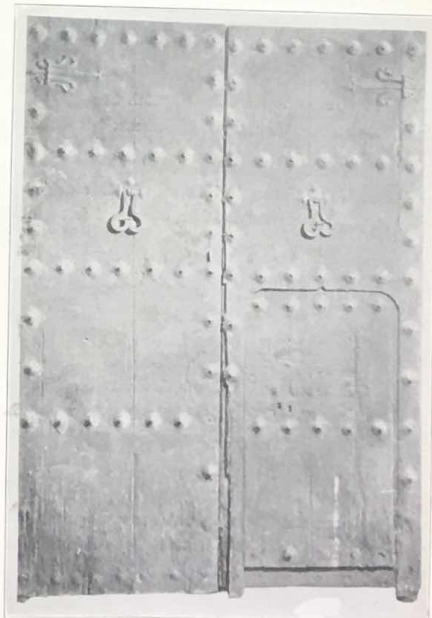
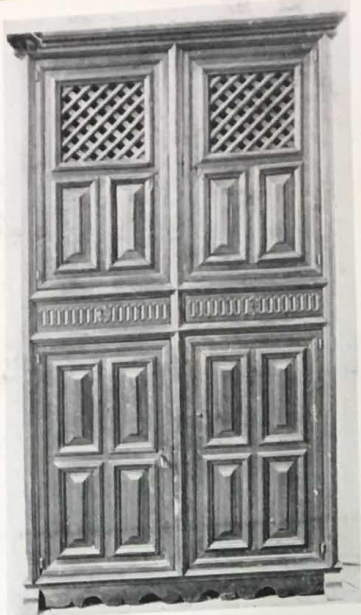


FIG. (3). DETAIL OF DOOR, 15 VIA MAZZINI, PAVIA



No. 135. TWO LARGE WOODEN DOORS
SPANISH, 15th CENTURY





ANTIQUE WALNUT AND PINO WOOD ARMARIO *Central Spain*
Tall, oblong cupboard; the top with double doors latticed and having deep molded panels and lower frieze with two canalated drawers; the lower section with double enclosing paneled doors. Cyma-curved base, on bar supports.
Height, 6 feet 5 inches; width, 3 feet 8½ inches

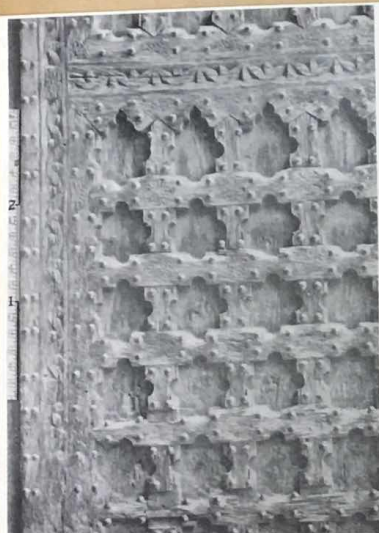


FIG. (4). DETAIL OF DOOR, S. ANASTASIA, VERONA

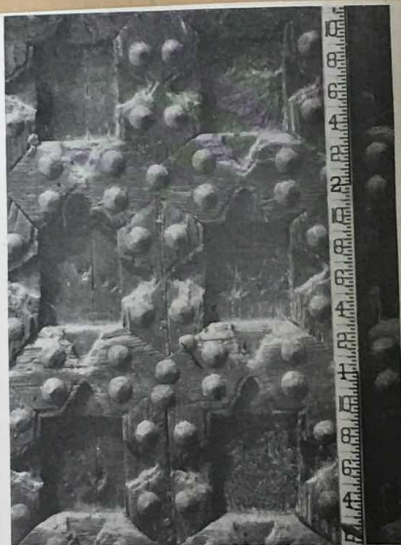


FIG. (5). DETAIL OF DOOR, 4 VIA ARCHE SCALIGERE, VERONA

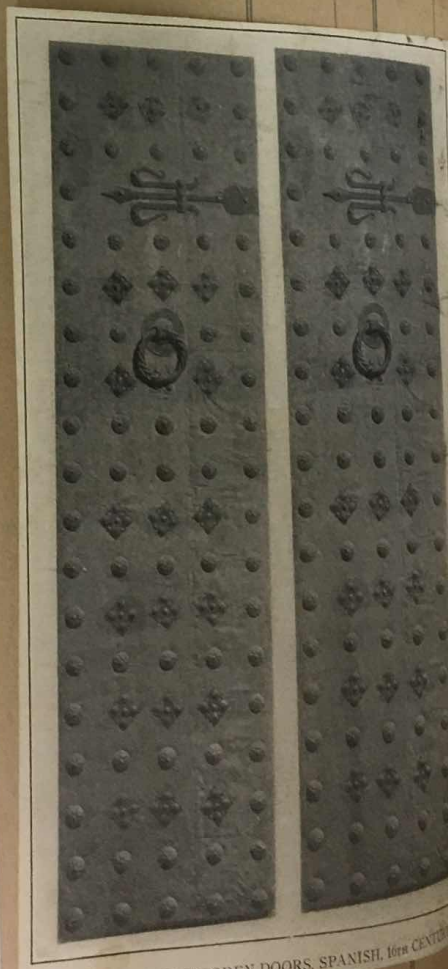


FIG. (6). DOORWAY, S. ANASTASIA, VERONA

Round arched opening 11 feet 3 inches wide and 13 feet 6 inches high. Drawing shows a part of the right door with the stile at edge and the wide rail at the spring line. The material is oak. Doors now dismantled and hang in courtyard. Date from 14th century. Double doors

FIGS. (4) and (6). S. ANASTASIA, VERONA

Square headed double openings, each 7 feet 7 inches wide and 16 feet 6 inches high. The detail photograph and drawing both show the middle section of the right door, with the dividing rail. The wood is oak, chip carved as shown. Dates from 1300, A.D.



No. 334. PAIR OF WOODEN DOORS, SPANISH, 16th CENTURY

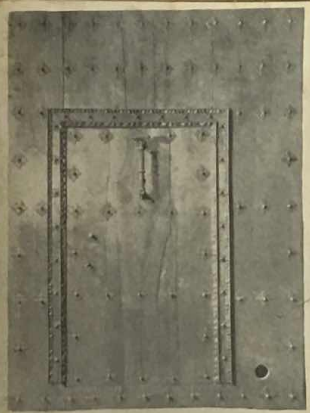
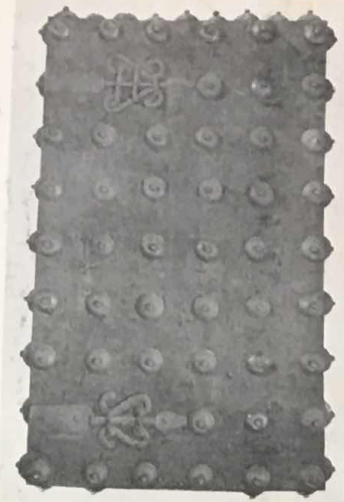


GOthic PAINTED DOORWAY, WITH ORIGINAL IRON NAILS

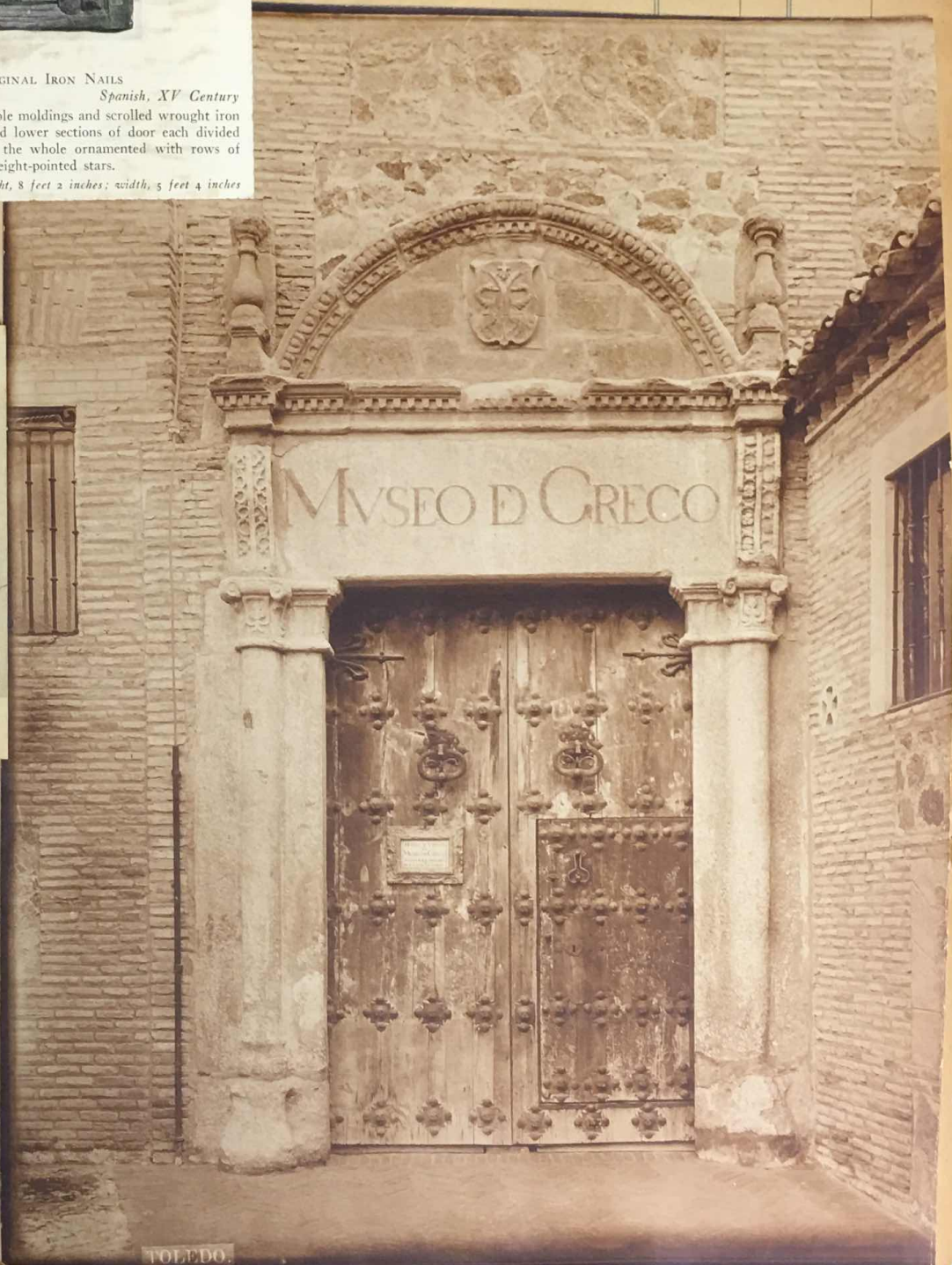
Spanish, XV Century

Comprising upright frame, with broad triple moldings and scrolled wrought iron knocker attached, together with upper and lower sections of door each divided into four narrow upright bossed panels, the whole ornamented with rows of original nails with heads in the form of eight-pointed stars.

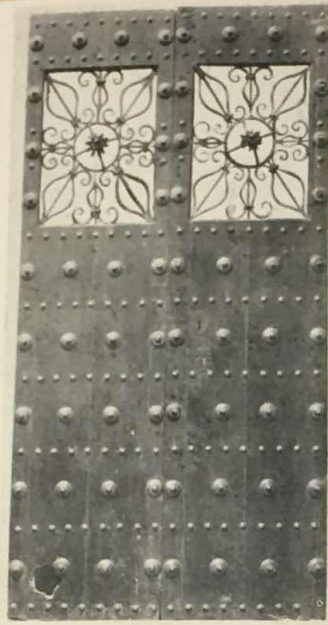
Height, 8 feet 2 inches; width, 5 feet 4 inches



Typical Wooden Door, Segovia.



TOLEDO.



379. PAIR PINE WOOD WROUGHT IRON AND BRONZE PALACE DOORS
Southern Spain, XVII Ce
Massive oblong doors, having two finely wrought iron fanlights and en
with a series of globose bosses in bronze.
Height, 9 feet 6 inches; width of each, 2 feet 7



FIG. (10). DETAIL OF DOOR, THE CATHEDRAL, LODI



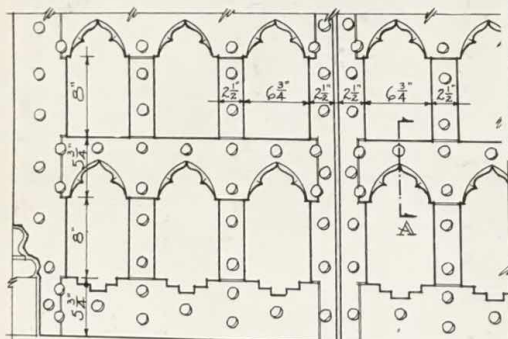
FIG. (11). DETAIL OF FRONT DOOR, S. PIETRO MARTIRE, VERONA



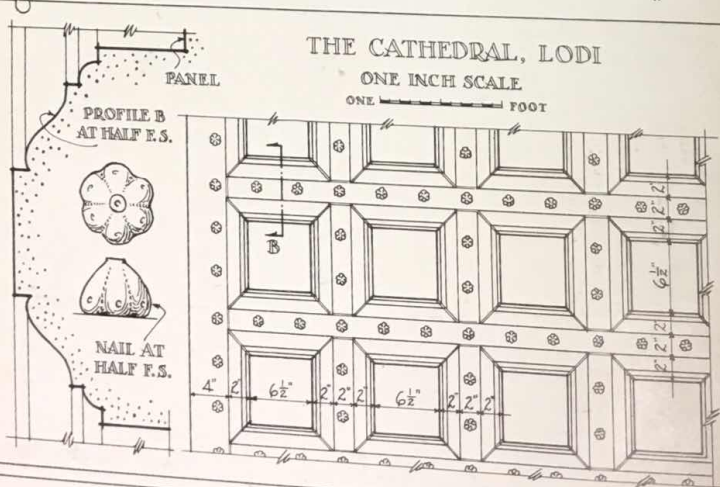
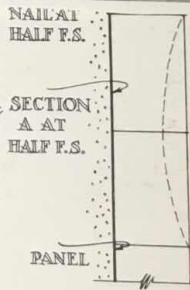
Square headed opening 6 feet 2 inches wide and 8 feet 4 inches high. Drawing shows part of the left door at lower outer corner, photo is of the same part at a higher level. The left door is three panels wide, the right one is four. Material is oak. Doors date from about 1350 A.D., with slight and noticeable restoration

OVER

FIGS. (10) and (12). THE CATHEDRAL, LODI
Double doors hung in a rectangular opening 9 feet 8 inches wide and 18 feet high. Both drawing and detail photograph show part of the right door with hinge stile. The rosette rail heads are ornamented with punchmarks. The actual doors date from about 1508, A.D. and are of oak



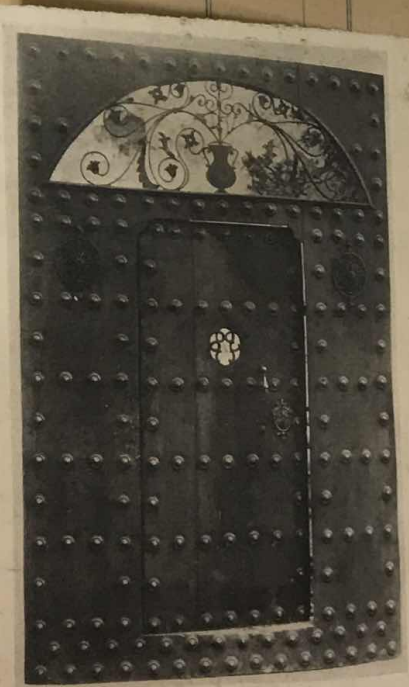
FRONT DOOR, S. PIETRO MARTIRE, VERONA
ONE INCH SCALE
ONE FOOT



THE CATHEDRAL, LODI
ONE INCH SCALE
ONE FOOT

SERIES 1
NAIL STUDDED DOORS
FROM NORTH ITALY
MEASURED, DRAWN AND PHOTOGRAPHED BY
MYRON BEMENT SMITH

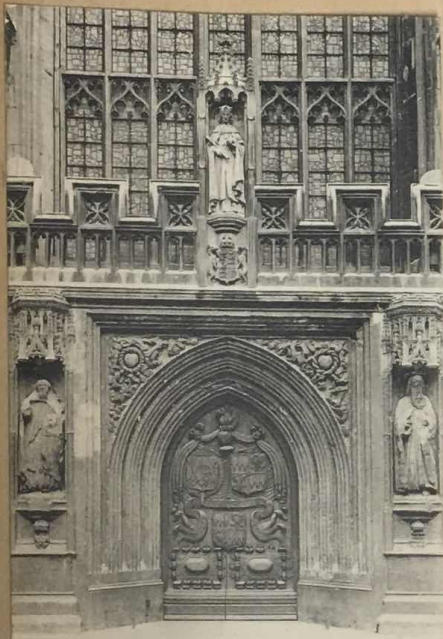
PLATE 4



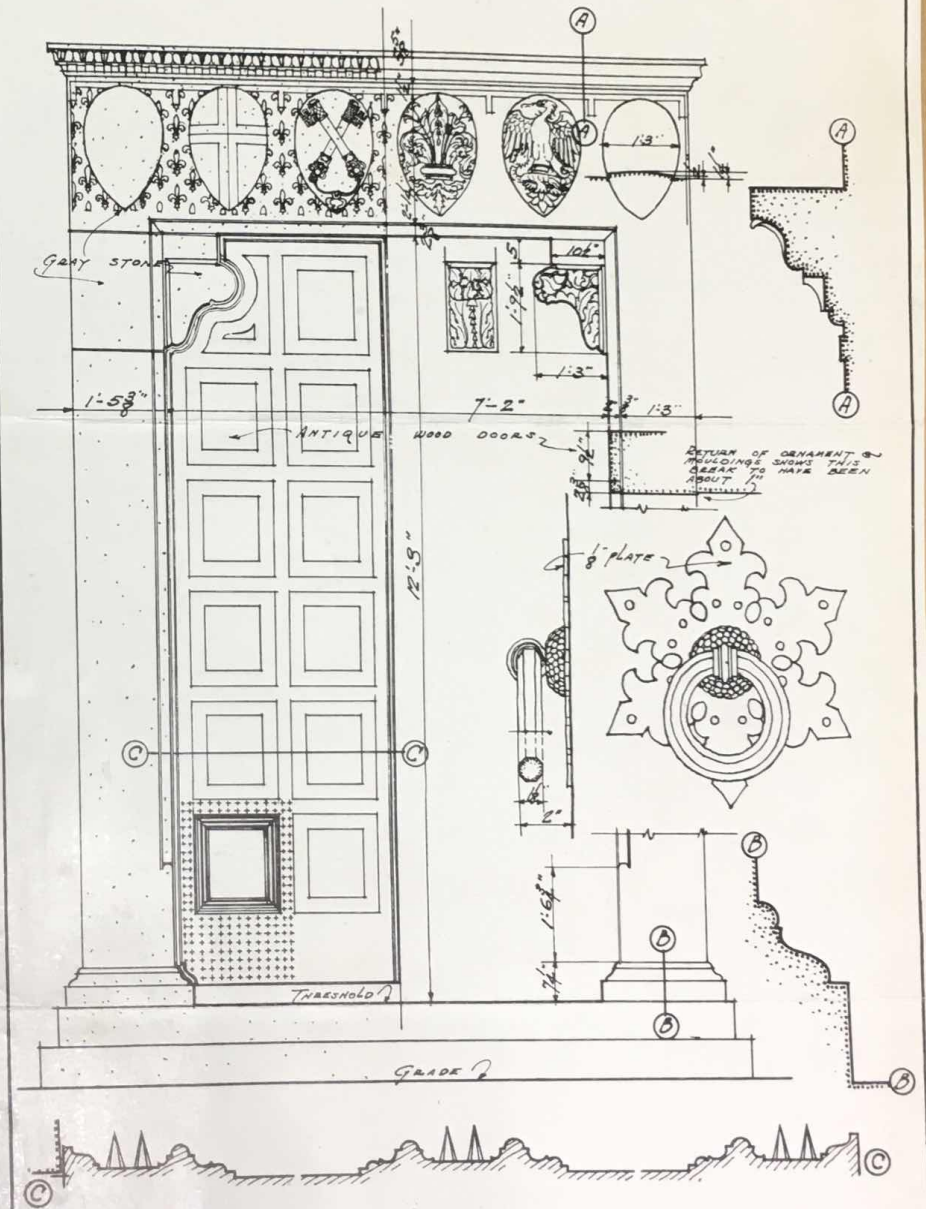
NO. 356. WALNUT MONASTERY DOOR MOUNTED IN BRONZE WITH WROUGHT IRON FANLIGHT

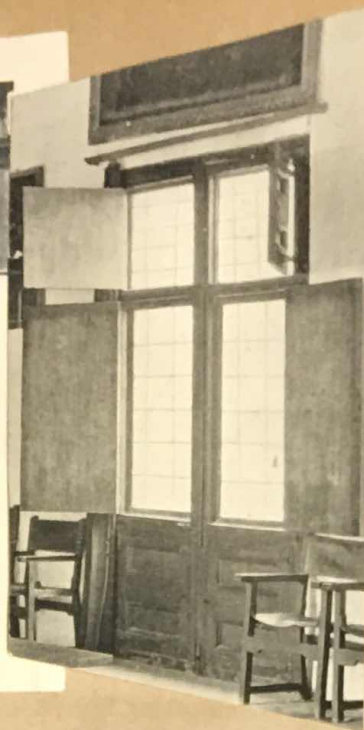
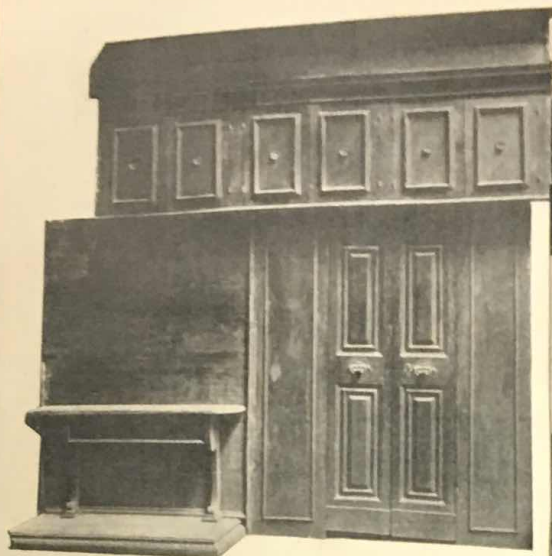


20. AVILA - Cathedral - Puerta principal



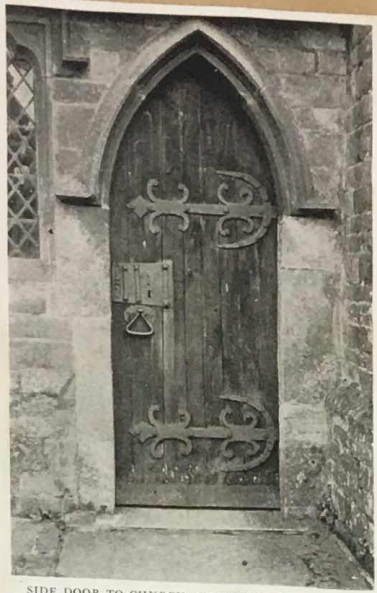
10 BATH ABBEY. - The West Door. - LL.







"GOTHIC DOORWAY IN THE OLD CASTLE OF THE DUKES OF TYROL BUILT IN THE FOURTEENTH CENTURY From Herr Paukert's "Die Zimmergothik"



SIDE DOOR TO CHURCH, CHASTLETON, ENGLAND



DOOR TO CHURCH, BROUGHTON, ENGLAND



DOOR WITH LOOPHOLES.

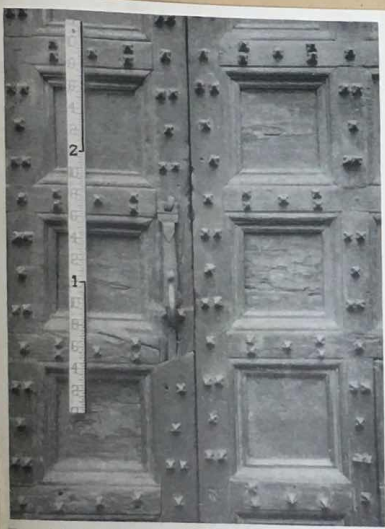


FIG. (7). DETAIL OF DOOR, 1 VIA FILODRAMMATICI, MILANO

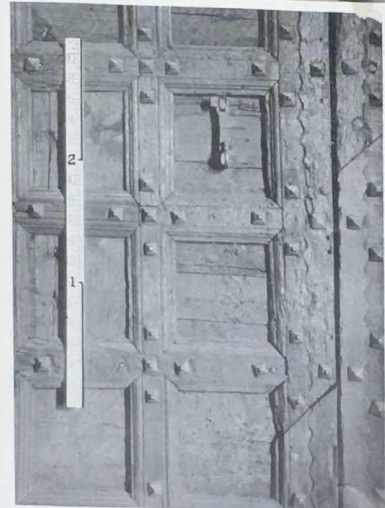


FIG. (9). DETAIL OF DOOR, BANCA MEDICEO, MILANO

Round arched opening 9 feet 9 inches wide. The detail drawing and the photograph both show the panels and meeting stile of the left door. Built 1457-1470, A.D. by Michelozzo Michelozzi for Pigello Portinari's palace. Now preserved in Museo Sforzesco. Double doors

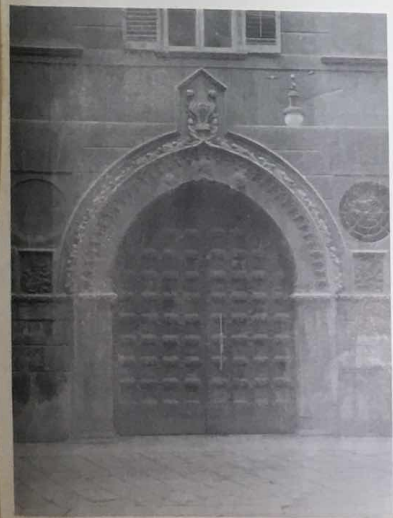
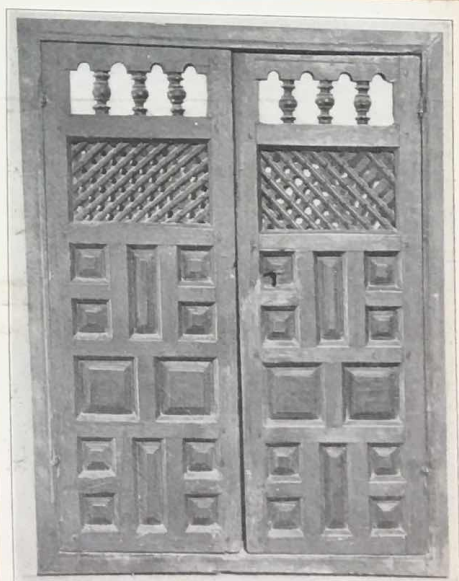


FIG. (8). DOORWAY, 1 VIA FILODRAMMATICI,

FIG. (7) and (8). 1, VIA FILODRAMMATICI, MILANO

Pointed arched opening 9 feet 10 inches wide. The detail photograph shows the meeting stiles while the drawing is of the right door panels and the meeting stile. The doors are of pine. They date from about 1490 A.D.



No. 250. PAIR OF WOODEN DOORS WITH FRAME SPANISH, 17TH CENTURY





2429 Porta della Chiesa Madonna del Ruscello - Vallerano



2974 Dettaglio della porta della Chiesa di S. Sabina - Roma

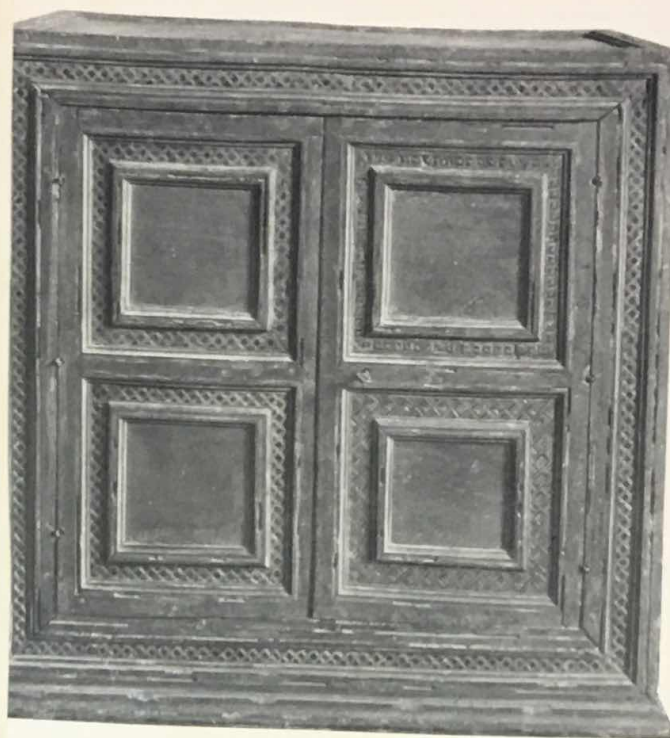




1802 FIRENZE - PORTA DEL BATTISTINO - BERTI



No. 580—TUSCAN PAINTED WOOD DOOR ARCHITRAVE OF THE
EARLY SIXTEENTH CENTURY



No. 138. INLAID WALNUT CABINET



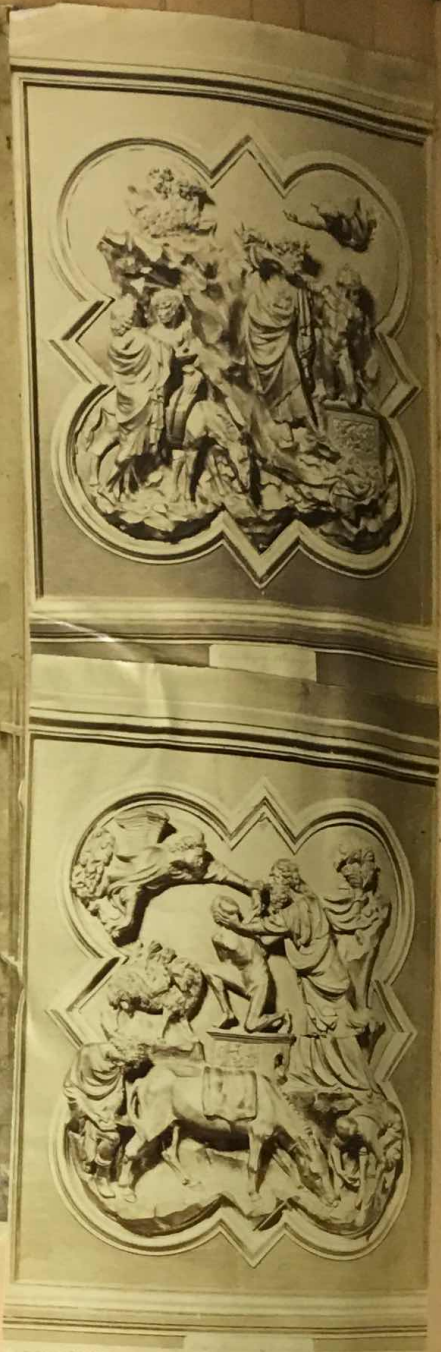
RENAISSANCE DOORWAY, HOTEL DE VOGUE, DIJON



DOORWAY—CHURCH OF ST. MACLOU, ROUEN



3036 FIRENZE PORTE SANTI DI ANDREA PISANO



3037 FIRENZE PORTE SANTI DI ANDREA PISANO



2336 Porte Camere di Raffaello Ornato Vat. ROMA



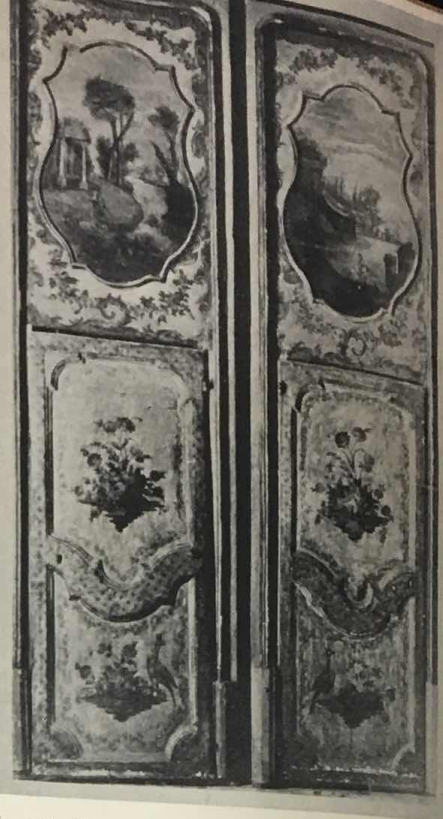
Old Spanish Renaissance Carved Walnut Door and Frame.

Height, 8 ft. 3 in.; width, 5 ft. 7 in.

ANTIQUES.



2332 Porte Camere di Raffaello Ornato Vat. ROMA

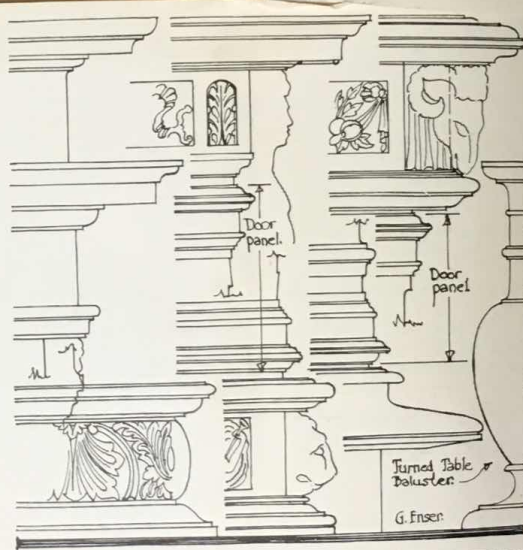


No. 574—TWO DECORATED DOORS (Venetian, XVIII Century)



Edizione inalterabile.

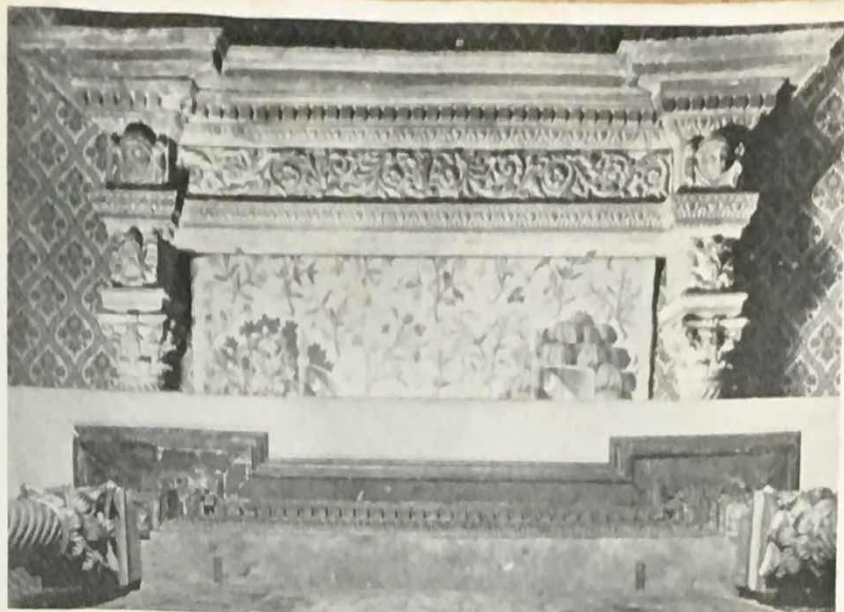
FIRENZE - Battistero - Porta Principale.



French Renaissance Cabinet Details.



Spanish Renaissance Portal in Carved Wood, Gilded and Painted. Same height 8 ft. 6 in., Extreme width 4 ft. 6 in.



PLATES F AND G.



No. 740—SCULPTURED WALNUT PORTAL
(Florentine, XVI Century)



(E. Altieri) N. 18621. VENEZIA—Palazzo Idroale. Scala d'On. porta in legno scolpita. (XVI secolo.)





WINDOWS IN THE STAR CHAMBER.

"COUNTRY LIFE."



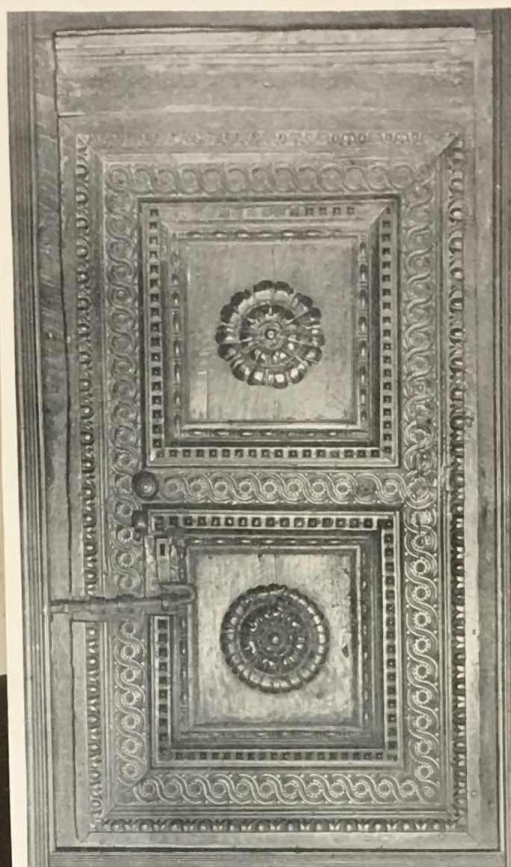
No. 424—Two Marble Figures
No. 549—Doors and Architrave, Complete



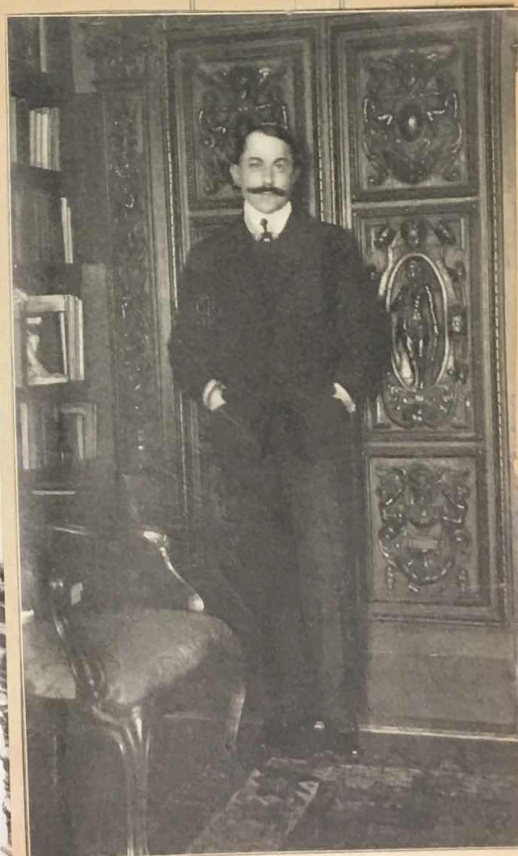
GENOVA - PORTALE IN VICO INDORATORI

RIPRODUZIONE INTERDETTA

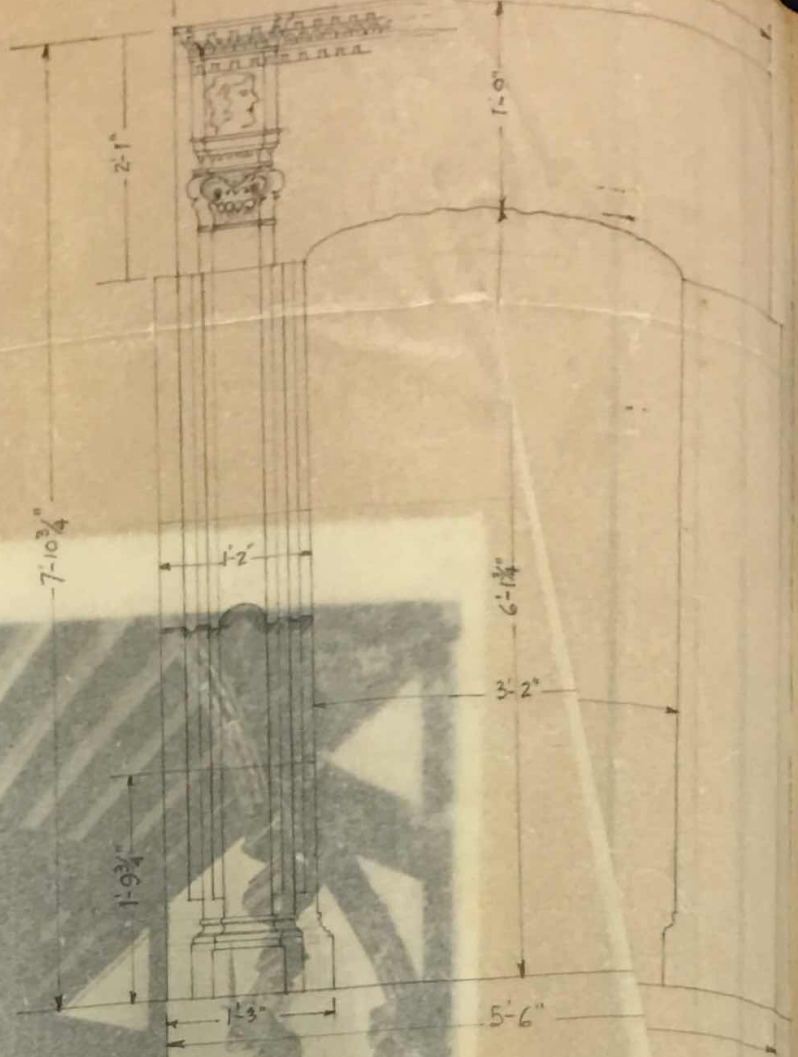
A. NERI, FOT. GENOVA



No. 280 - FLORENTINE WALNUT DOOR OF THE EARLY SIXTEENTH CENTURY



Photographed by Vander Weide for THE NEW YORK
MR. CLYDE FITCH, MOST PROLIFIC OF AMERICAN PLAYWRIGHTS



2.—WEST END OF THE HALL.

"COUNTRY LIFE."

Copyright.





Copyright 4.—WAINSCOTING IN THE LIBRARY. "COUNTRY LIFE."



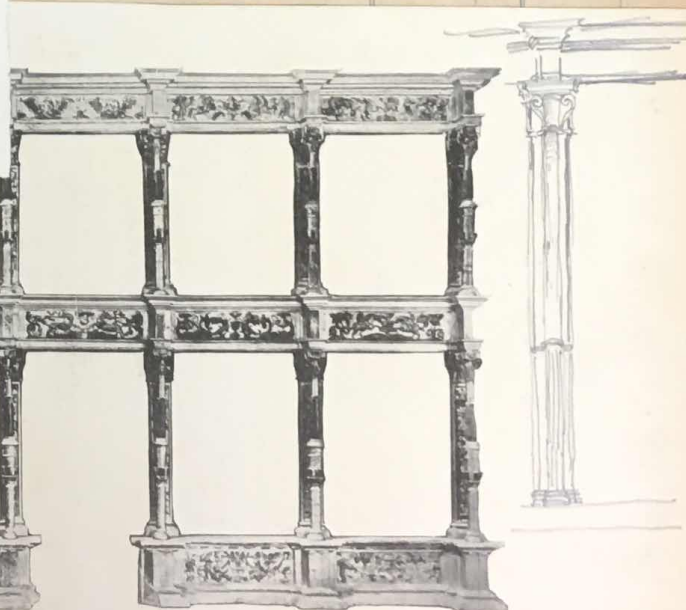
Copyright 7.—OVERMAN Showing the history of



Copyright 5.—LIBRARY FIREPLACE. "COUNTRY LIFE."



men of a Genuine Oak-panelled Elizabethan Room, removed from Lambourne Essex. The dimensions are as follows: 25 ft. 6 in. long by 19 ft. 6 in. wide in. to top of moulded cornice. Further particulars and illustrated descriptive application. is one of many fine Panelled Rooms, Antiques, and Works of Art on view at rics.



No. 319—NORTH ITALIAN PAINTED AND GILDED BOOKCASE OF THE SIXTEENTH CENTURY BY VENATO



The Oak Parlour



Copyright

2.—THE NORTH END OF THE HALL.
The panelling, probably Flemish. Circa 1530.

"COUNTRY LIFE."



Copyright

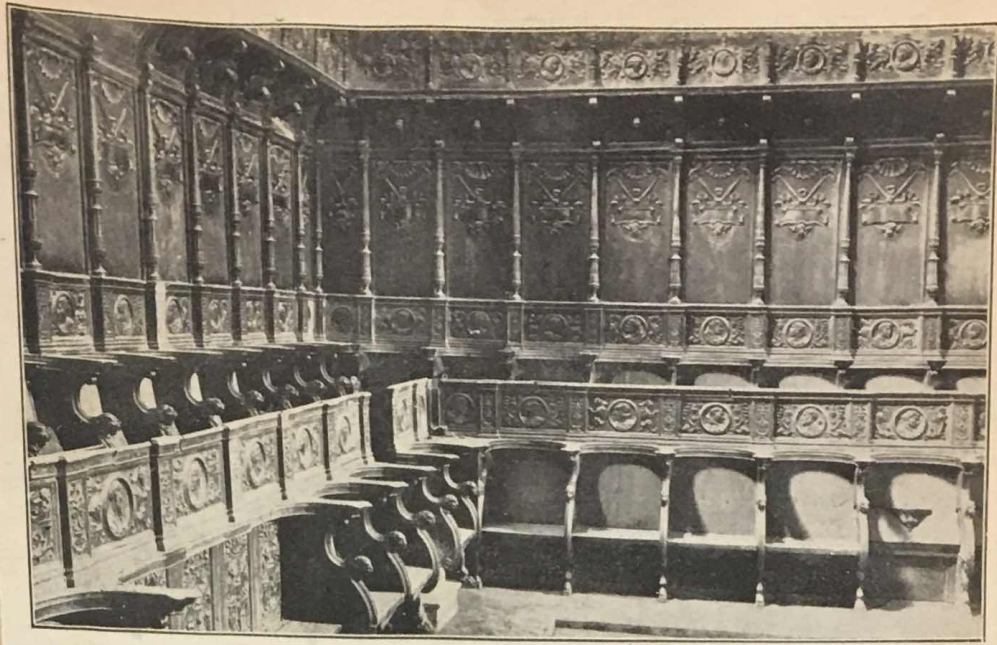
8.—DOSSO DOSSI'S DI



Copyright

10.—THE DINING-ROOM.

"COUNTRY LIFE."



Magnifico coro de la Catedral de Granada, joya de inapreciable valor, que ha sido ya desmontado
(Fot. Torres Molina)



Copyright.

1.—THE GREAT HALL.

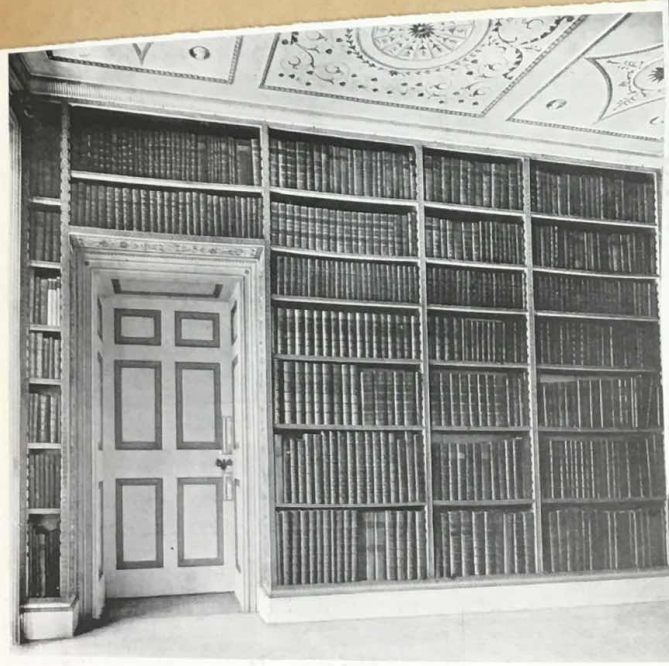
"COUNTRY LIFE."



GILT PARLOUR
from Combe Abbey



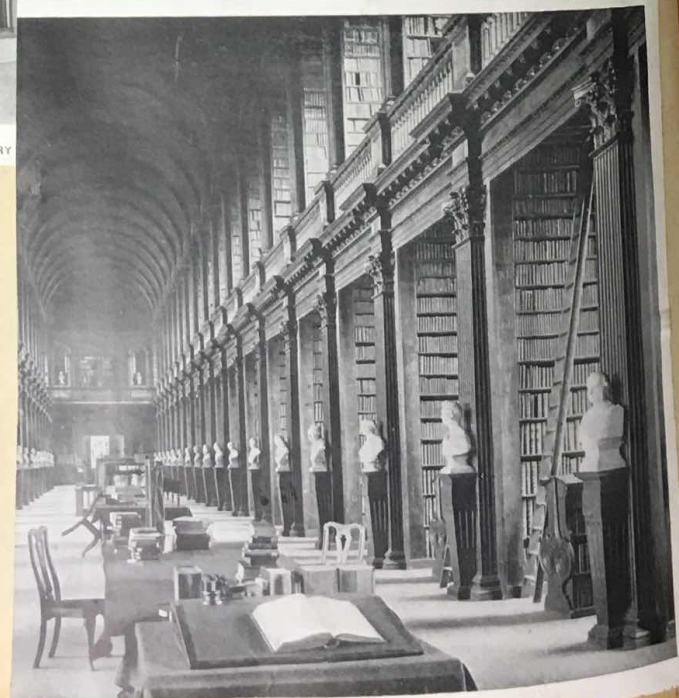
OAK ROOM
from Heronden Hall.

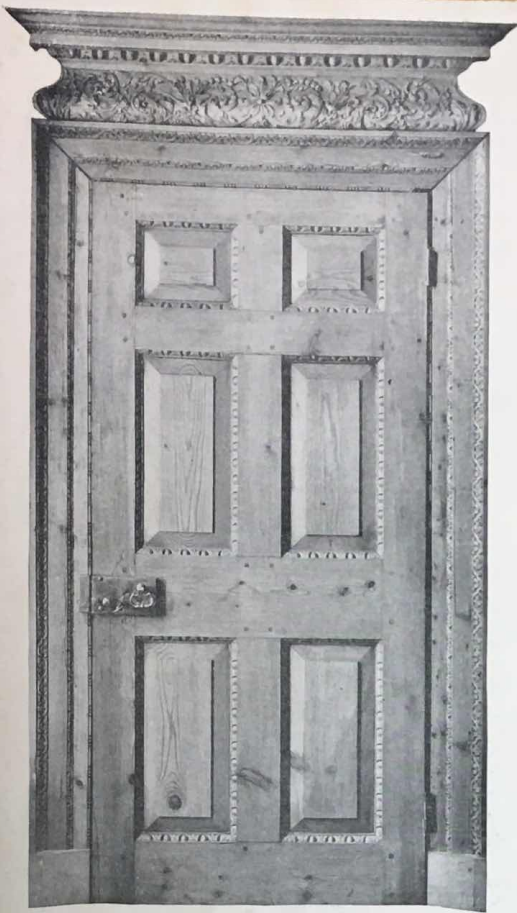


Copyright. THE BOOK-LINED WALLS AT BYRAM. "COUNTRY

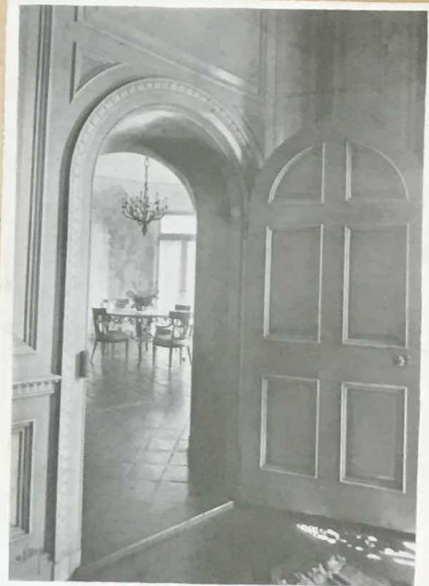


THE LIBRARY. "COUNTRY LIFE"





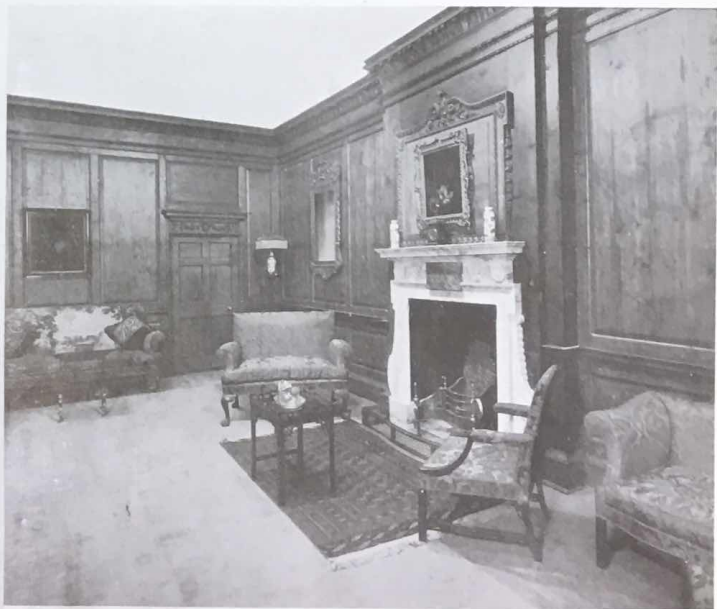
OAK ROOM
from Sutton Scarsdale



RESIDENCE OF S. Z. MITCHELL
James W. C.



PINE ROOM
from Sutton Scarsdale.



PINE ROOM
from Haldon House.



PALMA DE MALLORCA; HOUSE OF THE MARQUÉS DE PALMER.
BAROQUE DOORS LEADING TO THE BED-ALCOVE



OLOT, UPPER CATALONIA; THE CASA DE LAS TRINCHERIAS, DECORATED
IN THE XVIII CENTURY. GLASS DOORS IN BAROQUE FRAME OF
WHITE AND GOLD, BETWEEN WINDOWLESS
BED-ALCOVE AND BOUDOIR



